

THE

CONNOISSEUR

WITH WHICH IS INCORPORATED INTERNATIONAL STUDIO

JUNE 1958



SIR EDWARD BURNE-JONES,
BART., P.R.A.

ST. GEORGE, SIGNED WITH
INITIALS AND DATED 1892.

CANVAS, 82 x 25½ INCHES.

EXHIBITED IN PARIS (1900) IN THE
ROYAL PAVILION LOAN EXHIBITION.

*In the possession of Messrs. Leggatt Bros.,
30 St. James's Street, London, S.W.1.*

AMERICAN EDITION

TWO DOLLARS



CHALICE

Inscribed on the base 1653, August 3rd, and the names of the Tsarina Maria Ill'inishna and Tsar Alexis Mikhailovich.

From our comprehensive Collection of Rare Russian Icons and other objects of Ecclesiastical Art.

The Antique Porcelain Co., Ltd.

48 East 57th Street,
NEW YORK 22, N.Y.

Telephone: Plaza 5-4190/1
Cable: Apocoyork, New York

Works of Art

Managing Director:
H. WEINBERG

149 New Bond Street,
LONDON, W.1

Telephone: MAYfair 1254-5
Cable: Apoco, London

HARVEY & GORE

LTD.

At the Blue Boar, within Aldgate 1723



The Old Shop sign

I, 2 & 3, VIGO STREET, LONDON, W.1

Regent 0859, 0861



George II Scottish Silver Tea-pot
made in Edinburgh in 1746 by William
Gilchrist, Assay Master Hugh Gordon
Capacity: 1½ pints

BANKERS since 1812
Messrs. Coutts & Co.
Strand

Valuations for
Probate, Insurance
and Division

Antique Jewels, Old English Silver, Enamels, etc.

THE CONNOISSEUR

WITH WHICH IS INCORPORATED INTERNATIONAL STUDIO

Trade Mark Registered in United States Patent Office

FOUNDED 1901

VOL. CXLI. NO. 570

JUNE 1958

EDITED BY L.G.G. RAMSEY

AMERICAN EDITOR: HELEN COMSTOCK

CONTENTS	PAGE
WOBURN ABBEY: ITS PLACE IN HISTORY.	GLADYS SCOTT THOMSON 205
PIETRE DURE AND THE GRAND TOURIST.	HUGH HONOUR 212
THE 'CABINET' AT FELBRIGG	FRANCIS W. HAWCROFT 216
ENGLISH PATRONS AND ITALIAN SCULPTORS IN THE FIRST HALF OF THE EIGHTEENTH CENTURY	HUGH HONOUR 220
MR. KENT, ART DEALER, AND THE FRA BARTOLOMMEO DRAWINGS	JOHN FLEMING 227
ROMAN FAÇADES IN THE EIGHTEENTH CENTURY	GERTRUD KØBKE SUTTON 228
THE GRAND TOUR AND THE NORWICH MUSEUM	234
ISABELLA OF BOURBON BY VELAZQUEZ. A RECORDED PORTRAIT IN THE SPANISH ROYAL COLLECTIONS WITH SOME NOTES ON RELATED PORTRAITS OF PHILIP IV	THEODORE CROMBIE 238
BRITISH ANTIQUE DEALERS AND THEIR TREASURES AT THE BATH FESTIVAL	245
FOIRE DES ANTIQUAIRES, PARIS	248
INTERNATIONAL SALEROOM	250
FORTHCOMING SALES	251
THE NETHERLANDISH VISION. DUTCH AND FLEMISH PAINTING AT THE SLATTER GALLERY	252
BOOKS REVIEWED	255
BOOK PRODUCTION NOTES	RUARI MCLEAN 260
BOOKS RECEIVED	260
ROUND ABOUT THE GALLERIES	ADRIAN BURY 261
THE CONNOISSEUR'S DIARY	264
PORTRAITS OF AMERICAN INTEREST IN BRITISH COLLECTIONS	ANNA WELLS RUTLEDGE 266
THE CONNOISSEUR IN AMERICA	HELEN COMSTOCK 271

ON COVER

ST. GEORGE BY SIR EDWARD BURNE-JONES, BART., P.R.A.
In the possession of Messrs. Leggatt Bros., 30 St. James's Street, London, S.W.1

COLOUR-PLATES

PAYSAGE A BAZINCOURT	BY CAMILLE PISSARRO 203
<i>In the possession of the O'Hana Gallery, 13 Carlos Place, Grosvenor Square, London, W.1</i>	
QUEEN VICTORIA'S BEDROOM, WOBURN ABBEY	205
CALVARY	BY JAN ('VELVET') BRUEGHEL THE ELDER 253
RETURN FROM THE KERMESS	BY PIETER BREUGHEL THE YOUNGER 254
<i>Both paintings on view in the 1958 Exhibition of Dutch and Flemish Masters at the Slatter Gallery, 30 Old Bond Street, London, W.1</i>	

PUBLISHER

THE CONNOISSEUR is published eight times a year, in January, March, April, May, June, September, November and December, by the National Magazine Company Ltd., 28 and 30 Grosvenor Gardens, London, S.W.1, England. Editorial and Advertising—13-17 New Burlington Place, London, W.1. Business and Advertising Manager—V. F. Law.

NEW YORK OFFICES

Advertising Director for the U.S.A. Boleslaw Mastai, 21 East 57th Street, New York 22, N.Y. Telephone Eldorado 5-7395.
American Editor Helen Comstock, 572 Madison Avenue, New York 22, N.Y.
Circulation Office The Connoisseur, 250 West 55th Street, New York 19, N.Y.

CIRCULATION INFORMATION

Single copy price: \$2.00 per copy in the United States. **Subscription prices:** United States and possessions, and Canada, \$13.50 for one year, \$22.50 for two years. All other countries, \$16.50 for one year, \$28.50 for two years. Single copies may be obtained by sending your order, with remittance, to the New York Circulation Office. Subscription orders should be sent to the New York Circulation Office. Notify THE CONNOISSEUR, Subscription Dept., 250 West 55th Street, New York 19, N.Y., of any change of address, and give the old address as well as the new, with postal zone number, if any. Early consideration will be given to MSS. accompanied by suitable photographs. Although due care is taken, the proprietors do not accept responsibility for MSS. or photographs, which must be submitted at the owner's risk.
Entered as second-class matter at the Post Office at New York, N.Y., U.S.A. Printed in Great Britain.



By APPOINTMENT
ANTIQUARIES OF CHINESE ART
TO THE LATE QUEEN MARY



By APPOINTMENT
ANTIQUARIES OF CHINESE WORKS OF ART
TO H.M. THE KING OF SWEDEN

JOHN SPARKS

LIMITED

Chinese Works of Art



A large Chinese porcelain punch bowl, decorated with European hunting scenes, in brilliant *Famille Rose* enamels enriched with gold. CH'EN LUNG PERIOD: 1736-95. Diameter: 16 inches.

TO BE EXHIBITED AT THE *ART TREASURES EXHIBITION* AT THE
OCTAGON ROOM, MILSOM STREET, BATH. 29th May - 7th June

128 MOUNT STREET, LONDON, W.1

GROsvenor 2265

Under the Patronage of
H.M. QUEEN ELIZABETH THE QUEEN MOTHER

**THE
ANTIQUE DEALERS' FAIR
AND EXHIBITION**

To be opened by
H.R.H. PRINCESS ALEXANDRA OF KENT

JUNE 11th—26th
(Except Sundays)

GROSVENOR HOUSE, PARK LANE, W.1

OPEN 11.0 A.M. TO 7.30 P.M.
(OPENING DAY FROM 5 P.M.)

ADMISSION 5/- SEASON TICKETS £1

Part of which will be given to The Guide Dogs for the Blind Association, The
Girl Guides' Association (London) and the British Antique Dealers' Association



By Appointment to H.M. The Queen
Silversmiths and Jewellers



Asprey

Made from the dishes captured at the battle of Newporte by Lord Wimbaldon in the year 1600. Engraved in the centre with recording inscription and two Coats of Arms.

The border has 4 Coats of Arms—

1. Archduke Albert of Austria
2. "Cecil", quartering 4 others including Drury for Viscount Wimbaldon.
3. "Cecil" as above but only quartering Nevill for Wimbaldon
4. "Drury" quartering 4 others for the wife of Wimbaldon

It is probable that the engraving was executed in 1636 also that the dish was part of the wedding gift of the Wimbledons.

Fuller details of the persons concerned are available.

Now on loan to the
'Age of Shakespeare' Exhibition
at the Gemeente Museum, the Hague

Gilt dish 14 $\frac{3}{4}$ "

Date: 1616 Weight: 41.50 oz.

Maker: I.A.

ASPREY & COMPANY LTD • 165-169 NEW BOND STREET • LONDON • W.1

Grams: Culleus, London

V

JOHN BELL *of* ABERDEEN

MEMBER OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION LTD.

56-58 BRIDGE STREET, ABERDEEN

Telephone: 24828

and at BRAEMAR

Telegrams and Cables: Antiques, Aberdeen

ANTIQUES WORKS OF ART



A very fine Antique Chamberlain Worcester Dessert Service comprising a pair of Wine Coolers, a pair of Sauce Tureens, 12 Plates and 4 Dishes.



A superb Antique Chippendale Mahogany Card Table exquisitely carved and in very fine preservation. Measurements when closed, length 35 inches, depth 17½ inches, height 28¾ inches. Period circa 1750.



A magnificent set of four Antique George III circular Covered Dishes by Paul Storr, London 1801. They have an aggregate weight of 193 ounces.



An important George II Bookcase or China Cabinet of fine quality. It measures 5 feet wide, is 15 inches deep and has an extreme height of 8 feet to the centre of the broken arch cornice. Period circa 1740.



By Appointment to
H.M. The Queen
Silversmiths

CARRINGTON & CO., LTD.

130, REGENT ST. LONDON, W.1.

REGENT 3727



Exquisite Jewels from Georgian Times



BY APPOINTMENT ANTIQUARIES OF
CHINESE WORKS OF ART
TO H.M. THE KING OF SWEDEN

BLUETT & SONS

OLD CHINESE PORCELAIN AND WORKS OF ART

Japanese woodblock colour-print by Utamaro
(A.D. 1753-1806). A courtesan sheltering
under an umbrella held by a youth. Oban.
Signed Utamaro fude.

48 Davies Street, Brook Street
London, W.1

Telephone: MAYFAIR 4018

Telegrams: Chineceram, Wesdo, London



GREGORY & CO.

(BRUTON STREET) LTD.

ESTABLISHED 1823

27 BRUTON ST., BERKELEY SQUARE
LONDON, W.1

TELEPHONES:
MAYFAIR 2608/9/0
MAYFAIR 2066

TELEGRAMS:
GREGCO, WESDO
LONDON

ANTIQUES	BUILDING
FURNITURE	ELECTRICAL WORKS
UPHOLSTERY	DECORATIONS
CURTAINS	HEATING
CARPETS	VALUATIONS

A finely shaped early Queen Anne walnut double domed cabinet, the doors (the plain glass would have originally been mirror plate) and drawer fronts inlaid, the top surmounted by carved and gilt finials. *Circa 1710.*

Height 6 ft. 11 in. Width 4 ft.

LEGER GALLERIES

(J. LEGER & SON)



Signed and dated 1874

Oil on Canvas, 41 × 36½ inches

DIS MANIBUS OR THE ROMAN WIDOW
by DANTE GABRIEL ROSSETTI (1828-82)

Reproduced opposite page 177, and recorded page 253, No. 263 in 'Dante Gabriel Rossetti' by H. C. Marillier. Reproduced in 'Masterpieces of Rossetti' published by Gowans & Gray Ltd. on page 52. Exhibited: Royal Academy Winter Exhibition, 1883, No. 317. Collection: T. Brocklebank, Esq., Collection: F. R. Leyland, Esq. Collection: Fred H. Reeves, Esq., Bearnett House, Penn, Wolverhampton.

13 OLD BOND STREET, LONDON, W. 1
HYDE PARK 2679

BRUSSELS: 13 RUE DE LA RÉGENCE

ESTABLISHED 1892

EXHIBITION

XIX and XX CENTURIES

EUROPEAN ART

JULY

MARLBOROUGH

FINCH

17-18 OLD BOND STREET

Tel: Hyde Park 6195/96

Fully illustrated catalogue — 10 colour plates



Danseuses, jupes saumon, c. 1897

Pastel $35 \times 25\frac{3}{4}$ inches

DEGAS

ARCHIPENKO
BONNARD
BOUDIN
BRAQUE
CHAGALL
COURBET
DAUBIGNY
DEGAS
DERAIN
DUFY
ENSOR
GRIS
GROMAIRE
KANDINSKY
KLEE
KOKOSCHKA
LEGER
LEMMEN
LEPINE
MARQUET



Paysage

Canvas $21\frac{3}{4} \times 26\frac{1}{2}$ inches

BONNARD

ION

Century MASTERS

LY

OUGH

TD.

, LONDON, W.1

Cables: Bondarto, London

15/- (U.S.A. \$3.00 including postage)



Buste de Femme nue, c. 1888-90

Canvas $21\frac{3}{4} \times 18\frac{1}{8}$ inches

RENOIR



Nature morte, 1938

Canvas $19\frac{1}{4} \times 24$ inches

BRAQUE

MATISSE
MOORE
MORISOT
PICASSO
PISSARRO
RAFFAELLI
RENOIR
RODIN
ROUAULT
SEGONZAC
SEURAT
SIGNAC
SISLEY
SOUTINE
de STAEL
UTRILLO
VAN GOGH
VILLON
VLAMINCK
VUILLARD



BY APPOINTMENT
FIREPLACE FURNISHERS
TO THE LATE
KING GEORGE V

C. J. PRATT

Established 1860

**186 BROMPTON ROAD,
LONDON, S.W.3**

Cables: Prattique, London

Tel.: Kensington 0783

Two examples from our stock
of pinewood chimneypieces.

*Old English Furniture
Chimneypieces and Firegrates*

WE ARE ALWAYS PLEASED TO PURCHASE OLD FIREPLACES AND FIREPLACE FURNISHINGS OF ALL TYPES.



Mahogany Chippendale Breakfront Bookcase. 4 ft. 11 in. wide.

**SPECIALISTS
IN
BOOKCASES**

R. F. LOCK

Member of The British Antique Dealers' Association Ltd.

**EIGHTEEN OTHER
BREAKFRONT
BOOKCASES IN STOCK**

152 BROMPTON ROAD, LONDON, S.W.3

Telephone: Kensington 3221

LONDON

7 Manchester Street, W.1
(Near Wallace Collection)

Telephone: Welbeck 7107

D.M. & P. MANHEIM

Porcelain - Pottery - Enamels

Members of The British Antique Dealers' Association Ltd.,
and Art and Antique Dealers' League of America

NEW YORK

46 East 57th Street

New York City



BILSTON ENAMEL PATCH BOXES. *Circa 1770.*

Seven examples of these charming little boxes, which give some idea of the varied sentiments and subjects they illustrate.
All are in colour, and are depicted here actual size.



An attractive small early 18th century
walnut shaped-front bureau
of Continental origin, well figured
and with original brasses.

The General Trading Company



Members of The British Antique Dealers' Association

THE GENERAL TRADING CO (MAYFAIR) LTD 1-5 Grantham Place Park Lane (Piccadilly end) W1 Grosvenor 5762
THE CONNOISSEUR, June, 1958

WILLIAM CLAYTON LTD.

SPECIALISTS IN FINE CHINESE JADE CARVINGS, PORCELAIN AND ORIENTAL WORKS OF ART



One exceptionally fine carved important spinach-green Jade Mountain, carved on both sides in very deep relief representing The Isle of the Blest, with six of the Immortals travelling towards the Temple. Height $7\frac{1}{2}$ inches, width 9 inches, depth $3\frac{3}{4}$ inches. Chien-Lung period A.D. 1736-1795.

SPECIMEN PIECE FROM OUR CHOICE SELECTION OF JADE CARVINGS

38 BURY STREET, ST. JAMES'S, LONDON, S.W.1

TELEGRAMS: WILCLAYTON, LONDON

WHITEHALL 1173

FOURTH ANNUAL
Barbizon School Exhibition



THEODORE ROUSSEAU 1812-1867

May—June

Catalogues sold in aid of King Edward VII Hospital for Officers (Sister Agnes')

HAZLITT GALLERY

4 Ryder Street, St. James's, S.W.1

Whitehall 6821

H. W. KEIL, LTD.

TUDOR HOUSE, BROADWAY, WORCS.

Members of The British
 Antique Dealers' Association Ltd.

Telephone: Broadway 2108



❖

18th century Rosewood Sofa Table
 of excellent quality with crossbanded
 top.

Length 2 ft. 9½ in. Extended 4 ft. 5 in.

Depth 2 ft.

Height 2 ft. 4 in.

❖

129-131 PROMENADE, CHELTENHAM

(Gloucester Lodge, near Queens Hotel) Telephone 2509

Also at

51 PARK STREET, BRISTOL

Telephone 28016

SEPARATE DEPARTMENT AT EACH SHOWROOM FOR INTERIOR DECORATION, PANELLING ETC.

THOMAS LUMLEY LTD.

3 BURY STREET, ST. JAMES'S
LONDON, S.W.1 WHITEHALL 4732



AN UNIQUE LARGE SILVER SALVER
LONDON 1727. DIAMETER 16½ INCHES. WEIGHT 77½ OUNCES

famous for fine Carpets

Here is but one of many lovely pieces to be found in the Perez showrooms, which include Rugs and Carpets from the Orient, and Tapestries, Savonneries and Aubussons from Europe.

Enquiries Welcomed

The House of Perez

162 - 168 BROMPTON ROAD, LONDON, S.W.3

Telephones : KENSington 9878 & 9774

And at GLASGOW · BRISTOL · FRINTON · AMSTERDAM · 's GRAVENHAGE · ROTTERDAM · UTRECHT · ARNHEM · HILVERSUM



DAGHESTAN
Prayer Rug
from the
Caucasus
Size 4'9" x 3'4"

MARTIN & Co. Ltd. of CHELTENHAM

GOLDSMITHS AND SILVERSMITHS FOR 150 YEARS 1806-1958

EXPERTS IN
ANTIQUE SILVER



George I Brandy warmer, 1719.
Maker, Jas. Goodwin.

George II 6-inch Salver, 1748.
Maker, Wm. Peaston.

George III Mustard-pot, 1820.
Maker, H. D.

George III Strainer, 1766.
Maker, Wm. Plummer

Promenade

CHELTENHAM

Telephone 2821

H. BLAIRMAN & SONS LTD.

23 GRAFTON STREET LONDON W.1



LOUIS XV KINGWOOD BUREAU PLAT

WE ARE INTERESTED IN PURCHASING INDIVIDUAL PIECES AND COLLECTIONS OF FINE FRENCH FURNITURE

TELEPHONE HYDE PARK 0444

ESTABLISHED 1884

TELEGRAMS BLAIRTIQUE, PICCY, LONDON

Members of The British Antique Dealers' Association Ltd.

Barling

OF MOUNT STREET LTD
LONDON

*Antique furniture,
Chinese and European
Works of Art*



MEMBERS OF
THE BRITISH ANTIQUE DEALERS'
ASSOCIATION

111-112 Mount Street
LONDON W.1

Telephone: Grosvenor 2858 Cables: BARGRO, London



*Unglazed pottery polo player with traces of dry pigment.
T'ang dynasty A.D. 618-906. Length 15½ inches.*

MALLORY of BATH

ANTIQUe SILVER and JEWELLERY



*George III Silver Epergne
by ROBT. HENNEL. Date 1780. Weight 98 ounces.*

E. P. MALLORY & SON LTD.

Phone
BATH
2994

1-4 Bridge Street
and
5 Old Bond Street } BATH



J. & W. TWEED

408-410 LEEDS ROAD

Tel. 23223

BRADFORD 3

Est. 1903

(Members of The British Antique Dealers' Association Ltd.)



*An 18th century mahogany secretaire-bookcase
of fine proportions and quality; 3 ft. 10 in.*



By appointment, Antique Dealers
to the late Queen Mary

MALLET

& SON (ANTIQUES) LTD.

40 NEW BOND STREET, LONDON, W.1

Telephone: Mayfair 4527 and 6738-9

Cablegrams: Malletson, London



A most important pair of Adam carved gilt wood torchères, representing the highest traditions of craftsmanship and design. An unusual feature is the top, which is supported by scrolls terminating in ram heads. *Circa 1770. Overall height 4 ft. 9 ins.*

Being exhibited at the Art Treasures Exhibition, Bath.



Dans le salon d'une maison close

8½ × 6¾ inches

THE LEFEVRE GALLERY

EXHIBITION

16 APRIL — 23 MAY

DEGAS

MONOTYPES

PASTELS, DRAWINGS

AND SCULPTURE

30 BRUTON STREET, LONDON, W.1

Telephone: Mayfair 2250

Cables: Drawings, London



QUINNEYS LTD.

WALTER NEEDHAM

Fine early 18th Century walnut Tallboy-chest

3 ft. 7 in. × 6 ft. 2 in. × 24 in. deep

Lovely faded colour, original handles, etc.

CHARLES I GALLERIES
and ST. MICHAEL'S RECTORY

49-61 BRIDGE STREET ROW
CHESTER

Telephone:
Chester 22836
and 23632

Cable Address:
'Needinc', Chester



GARRARD

ANTIQUES



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
GOLDSMITHS &
CROWN JEWELLERS

Set of three Tea Caddies.

$4\frac{3}{4}$ " x $2\frac{7}{8}$ ", oblong plain, reeded
mounts, engraved contemporary
crest and motto. Fitted in ivory
covered case with black engraved
scenes, silver handle and with key.

George III—1805

Thomas Holland

*Base marked WATSON FECIT,
STRAND, LONDON*

Many years experience and
judicious buying have enabled
GARRARD & CO.
to maintain one of the
most interesting stocks of
antique silver, jewellery
and clocks in London.

Here at '112' there is
much to attract the
connoisseur. Visitors are
always welcome.



GARRARD & CO. LTD.

Crown Jewellers

formerly THE GOLDSMITHS & SILVERSMITHS COMPANY LTD.

112 REGENT STREET · LONDON · W.1 · TELEPHONE: REGENT 3021

The Old Pewter Shop

THE FINEST
COLLECTION
OF ANTIQUE
PEWTER
IN THE
COUNTRY

(CHARLES CASIMIR)

Member of The British Antique Dealers' Association Ltd.

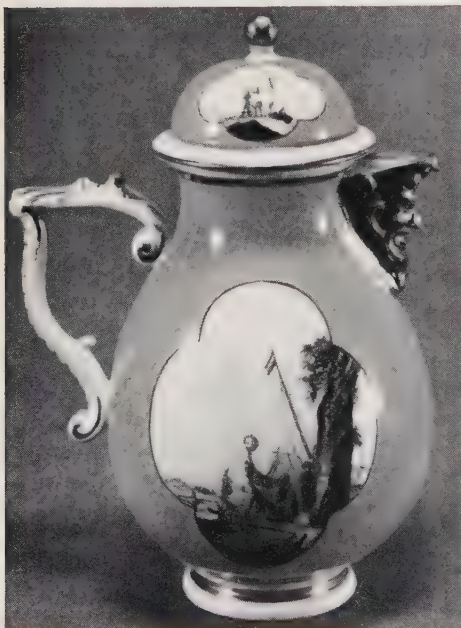
WANTED TO
PURCHASE,
FINE
SPECIMENS
ANTIQUE
PEWTER

142 BROMPTON ROAD, LONDON, S.W.3 Tel.: Kensington 7370



AN UNIQUE COLLECTION OF EARLY BRASS CANDLESTICKS. CIRCA 1600-1735.

Early Oak Furniture, Antique Brass Chandeliers and Fenders always in stock



MEISSEN
c. 1735-1740

Painted by
Christian Friedrich
Herold with
shipping and quay
scenes in *sepia*
monochrome enamel
within a brown
line on a powdered
purple ground, the
handle with purple
and gilt scrolls,
the spout gilt.
6½ inches high.

11 BEAUCHAMP PLACE
LONDON, S.W.3

Tel: KENSington 5272

Newman & Newman
(Antiques) Ltd.
Members of the British Antique Dealers' Assn.

Antiques, Furniture
and Works of Art

**PACKED &
SHIPPED**

to all parts of the World

OVERSEAS HOUSEHOLD REMOVALS

GANDER & WHITE LTD

Head Office:

25 CHEVAL PLACE, BROMPTON ROAD, LONDON S.W.7

Telephone:

KNightsbridge
0646-8

*'Happy and kumfi
I shall be
Gander & White
him packee me'*

Packing
Warehouse:

77 AGINCOURT ROAD, LONDON, N.W.3





A corner in our Antique Galleries on the Third Floor

HARRODS

Member of The British Antique Dealers' Association

HARRODS LTD KNIGHTSBRIDGE LONDON SW1

Tel SLOane 1234

Cables EVERYTHING HARRODS LONDON

XXV

SLATTER GALLERY

1958 Exhibition

of

DUTCH AND FLEMISH MASTERS

Daily 10 - 5.30, Saturdays 10 - 1

UNTIL JULY 12

30 OLD BOND STREET, LONDON W.1

PUTTICK & SIMPSON LTD.

ESTABLISHED 1794

FINE ART, MUSICAL INSTRUMENT AND
STAMP AUCTIONEERS

7 Blenheim Street, New Bond Street
LONDON, W.1
MAYFAIR 6622

The World's Greatest Bookshop

FOYLES
★ ★ FOR BOOKS ★ ★

FAMED CENTRE FOR

Art Books

*Foyles have departments for Gramophone Records,
Stationery, Music, Handicraft Tools and Materials,
Magazine Subscriptions, Foreign Stamps*

119-125 CHARING CROSS RD. LONDON WC2

Gerrard 5660 (20 lines) ★ Open 9-6 (incl. Sats.)
Nearest station: Tottenham Court Road



THE CONNOISSEUR, June, 1958

CHARLES WOOLLETT & SON

(Members of the B.A.D.A. Ltd.)

59/61 WIGMORE STREET, LONDON, W.1

Established 1889

Phone: Welbeck 8664

Pair of Antique Sheffield Plate Wine Coolers.
Circa 1810. £65.

Antique Sheffield Plate Egg Cruet with Georgian
Silver Egg Spoons. Date 1799. £20.

Coffee Pot (sold).



Two Gentlemen in a landscape. A. DEVIS, 1743

Canvas 29 × 36½ inches

TOOTH

Established 1842

31 BRUTON STREET
LONDON, W.1

Mayfair 2920

Cables: 'INVOCATION, London'

XXVII

KAPLAN

*Paintings by
Old & Modern
Masters*

6 DUKE STREET
ST. JAMES'S,
LONDON, S.W.1

Telephone
WHITEHALL 8665



'LE MENUET' by EDUARDO-LEON GARRIDO (Spanish 1856-1911) Panel 21 x 25 inches

Philip & Bernard
DOMBEY



Apple gatherers

MEISSEN

Height 10 inches

9 Shepherd Market, London, W.1 Grosvenor 3585

A. FREDERICKS

(CHELSEA) LTD

265-267 Fulham Road
London SW3

Flaxman 2188



*Wish to Purchase
Eighteenth Century English Furniture
for the Home and Export Markets*



BY APPOINTMENT
ANTIQUE DEALER
TO H.M. QUEEN
ELIZABETH THE
QUEEN MOTHER



BY APPOINTMENT
ANTIQUE DEALER
TO THE LATE
QUEEN MARY

*Rare English and Continental Silver, Miniatures.
Antique Jewels, Fine Snuff-Boxes*



Louis XV Spice Box by Jacques Duguay. Paris 1723.
An example from our Collection of Fine Old French Silver.

*113 New Bond Street,
London, W.1.*

Valuations for Probate,
Insurance and Division.

Telephone: MAYfair 6261 & 6262
Member of The British Antique Dealers' Association Ltd.



DAVID BLACK & SONS

1 BURLINGTON GARDENS NEW BOND STREET, W.1

have on exhibition and for sale one of the most carefully chosen collections of Antique English and Continental Silver, *Objets de Vertu* and fine Works of Art in Great Britain and America.

We are always desirous of purchasing for cash any of the aforementioned Works of Art.

★ We especially wish to purchase West African, Inca and Mexican Primitive Sculpture and Works of Art in Gold, Ivory, Bronze, viz. Figures, Busts and Masks.

Telegraphic Address: "DAVIBLACK, LONDON" Telephone: HYDE PARK 3851

and

MR. BERNARD BLACK
at JAMES GRAHAM & SONS
1014 MADISON AVENUE, NEW YORK 21

CONNOISSEUR REGISTER

Since our first bombing in April 1941, we unfortunately have had a number of addresses in the City of London, but we are now pleased to say we have a permanent address near The Mansion House at **90 Cheapside, E.C.2. HICKLENTON & PHILLIPS**, specialists in Antique Silver in the City for Half a Century. Telephone Metropolitan 8441.

WANTED: Pictures by J. L. Agasse, A. Anker, F. Buchser, Alex. Calame, H. Fuseli, Angelica Kauffmann, M. Moser and other works by painters of Swiss origin. Please state subject, size and price to: G. & L. Bollag, Wilfriedstrasse 12, Zurich 32, Switzerland.

Wanted: Russian Enamel Pieces. Write: A. E. Turcone, 298 Broadway, Providence R.I., U.S.A.

WANTED: CHESS SETS of unusual or antique design. Robert Bloch, P.O. Box 2442, San Francisco 26, California.

Fine Antique Mahogany Dining Table; Commode chest; Chippendale chairs. No dealers. Polack, 294 Hagley Road, Birmingham.

GEORGIAN ARMORIAL Silver Salvers—Entrée Dishes; and Channel Island porringers for sale. **French Paperweights wanted.** Wing, s.a.c. Box No.: 7080.

WATCH. Very fine English keyless fusee by Barraud & Lund. In silver case with glazed inner dome. Photograph upon application. Box No.: 7081.

WANTED: Pair of garden statues, classical subjects, 7 foot high, to fit pedestals 22 inches square, and to harmonize with facade of 18th Century stucco house. Forster, Malvern Hall, Solihull, Warwickshire.

Register advertisements are \$2.00 for 15 words (minimum), and thereafter 10 cents per word, which must be prepaid and mailed to **THE CONNOISSEUR**, 21 EAST 57th STREET, NEW YORK 22, N.Y. Addresses or Box Numbers must be inserted, and replies to the latter should be clearly marked with the Box Number. The Proprietors of *The Connoisseur* accept no responsibility for any sales effected.

THE CONNOISSEUR, June, 1958

PADDINGTON 3051

MONTAGUE MARCUSSEN, LTD.
ANTIQUES

98, CRAWFORD STREET,
W.1.

JACQUES ROUAULT GALLERIES

ANTIQUES and OBJETS D'ART
INTERIOR DECORATION
FINE FABRICS
SEVENTEENTH CENTURY
OAK FURNITURE

CESSNOCK CASTLE
GALSTON

AYRSHIRE Galston 314

EXPORTERS

Trade enquiries invited

DORSET GALLERIES J. A. FREDERICKS

(Member of The British Antique Dealers' Association)

WISHES TO PURCHASE
OLD ENGLISH FURNITURE

49 DORSET STREET, BAKER STREET, LONDON, W.1. Welbeck 8934

HIGHEST PRICES PAID FOR COINS AND MEDALS

especially for collections. 1958 Catalogue of English
Coins, 9/3. Specimen Bulletin 6d.

B. A. SEABY LTD., 65 Great Portland Street, London, W.1

P. H. GILLINGHAM

M.B.A.D.A. Ltd.

Antiques and Works of Art

LARGEST STOCK IN THE SOUTH OF ENGLAND

Speciality: Old English Cottage Furnishing

8 CHERTSEY STREET
GUILDFORD

Telephone: 5750

'LYNDHURST' LONDON ROAD
GUILDFORD

Telephone: 61952

C. & D. O'DONOGHUE

Members of The British Antique Dealers' Association Ltd.

FINE STOCK OF ENGLISH CHINA

12 Victoria Parade, TORQUAY, Devon

Telephone: 3567

THE LLOYD HOTEL LUGANO, SWITZERLAND

First-class Hotel facing lake.

100 beds.

Private baths.

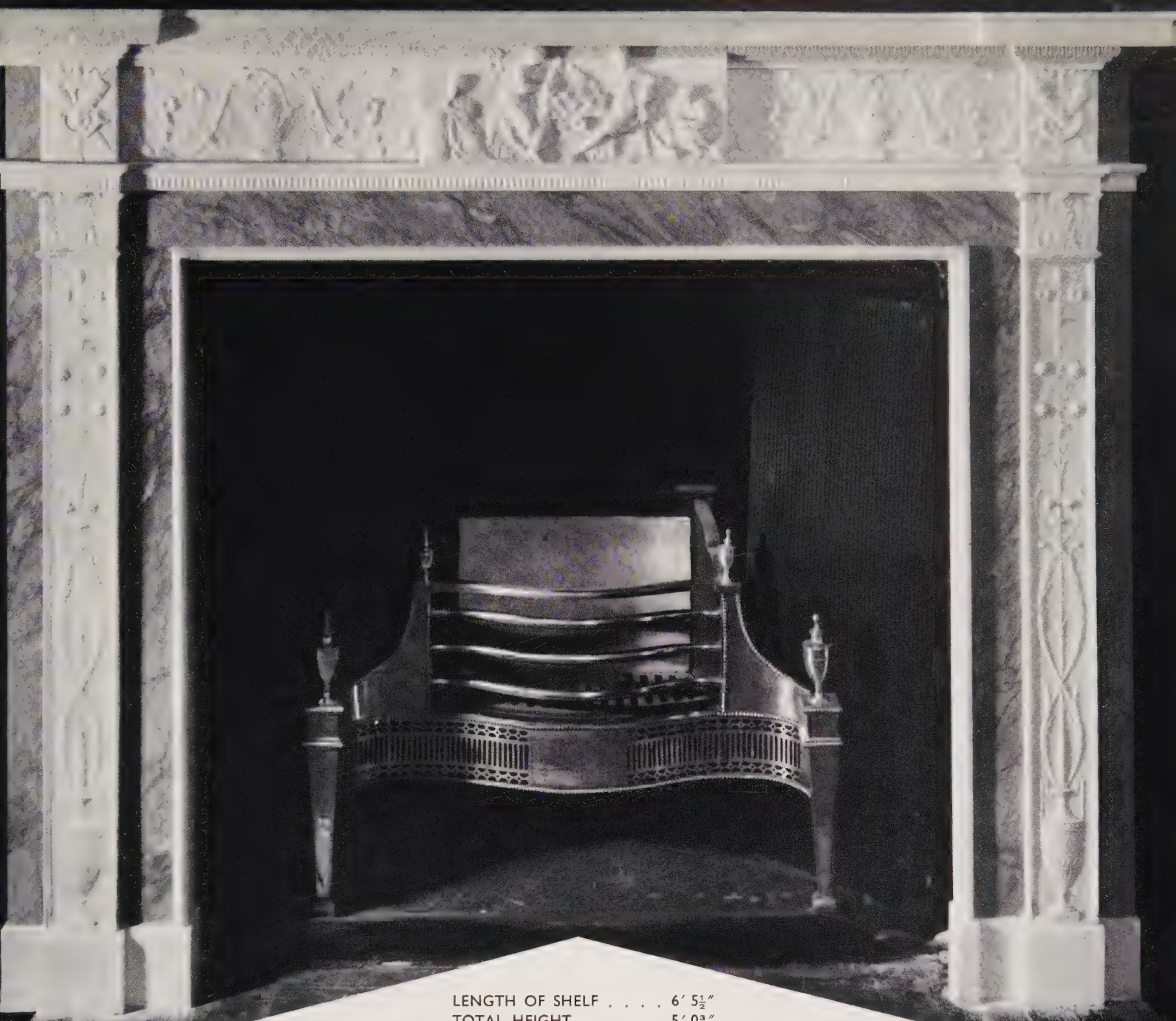
Telephone in bedrooms.

Open the whole year round.

Moderate Terms.

Ask for prospectus 'EC'.

XXX



LENGTH OF SHELF 6' 5 $\frac{1}{2}$ "
TOTAL HEIGHT 5' 0 $\frac{3}{4}$ "
OPENING WIDTH 4' 0"
OPENING HEIGHT 3' 9"

*A magnificent XVIII Century Adam Statuary
and Siena Marble Chimneypiece.
The carvings are of superb quality.*

From Dogmersfield Park, Basingstoke.



T. C R O W T H E R & S O N .

282 NORTH END ROAD, FULHAM, LONDON, S.W.6

Telephone: FULham 1375-7

Cable Address: ANTIQUITY, LONDON

Please note: We close on Saturdays at 1 p.m.

Branch: 96 BROMPTON ROAD, LONDON, S.W.3

Telephone: KEN 7388



15th Century Wood Sculpture—polychrome.
St. Elizabeth. Height 33½ inches.
In very good state.

Mary Bellis

Member B.A.D.A. Ltd.

**CHARNHAM CLOSE
HUNGERFORD, BERKS.
'Phone 200**



SYDNEY L. MOSS

81 DAVIES STREET, LONDON, W.1

Established 1910

MAYfair 4670

Fine Old Chinese Ceramics and Works of Art



A Chinese porcelain jar and cover decorated with fish in raised bisque of orange-white tone on a deep underglaze blue ground. Ming Dynasty. Circa early 16th century. 7 inches high.

**We shall be exhibiting as usual at
Grosvenor House Fair, Stand No. 36**

DUITS

LTD.

*Finest examples
of
17th century Dutch Masters*



**6 DUKE STREET
ST. JAMES'S, LONDON, S.W.1**

Telephone: Whitehall 7440

AGNEW



GEORGE MORLAND

(1763-1804)

THE VAGRANTS

Canvas 25 30 ins.

THOS. AGNEW & SONS LTD.

43 OLD BOND STREET and 3 ALBEMARLE STREET

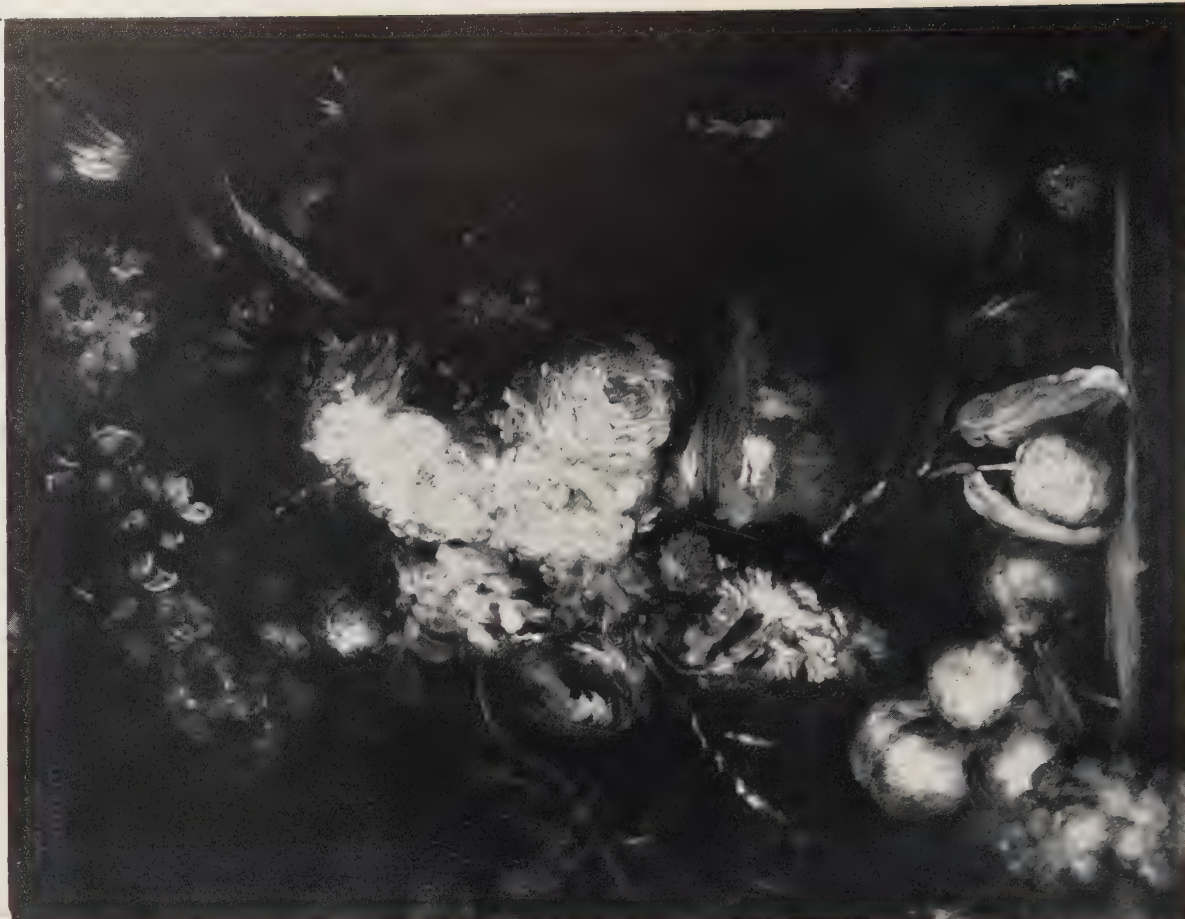
LONDON, W.1

Telegrams: 'RESEMBLE, LONDON'

Telephones: HYDE PARK 9188 and 9189

XXXIII

H. FANTIN-LATOURE



Canvas 16½ x 12½ inches

SIGNED top left

NORBERT FISCHMAN GALLERY Ltd

26 Old Bond Street, London, W.1
Tele: Hyde Park 5744



RESTORATION AND CONSERVATION OF THE ANTIQUE

Restorers to the Leading Museums

BRONZES • CERAMICS • ENAMELS
IVORIES • JADES • MARBLES
TORTOISESHELL • MOTHER-OF-PEARL
SNUFFS • ORMOLU • BUHL
OBJETS D'ART • FURNITURE • ETC.

G. GARBE

FOUNDED 1770

23 CHARLOTTE STREET
LONDON, W.1

Telephone: MUSEUM 1268

HARRY CHERNACK

OF EDINBURGH

*Antique Silver
Sheffield Plate
Antique Jewellery*

12 ROSE STREET - PHONE CAL 3038

Member of The British Antique Dealers' Association



The Old Metalcraft Shop

HAROLD CASIMIR, MEMBER B.A.D.A. Ltd.

Selection of Single 17th Century
Candlesticks from a Collection
recently acquired.

*Large stock of ANTIQUE PEWTER, Firegrates,
Fenders, and FINE BRASS CHANDELIERS at
reasonable prices*

Only Address:

194 BROMPTON ROAD, LONDON, S.W.3

Cables: Casimir, London

Telephone: KENsington 5001



By appointment
to H.M. Queen Elizabeth
The Queen Mother



By appointment
to H.M. Queen Elizabeth II
Jewellers



By appointment
to the late Queen Mary

Wartski

LTD.

138 REGENT STREET, LONDON, W.1
AND AT LLANDUDNO



A RARE KOVSH BY HAHN

A rare gold drinking cup or *Kovsh* by the Imperial Russian Crown Goldsmith K. HAHN (K. ГАНЬ). Enamelled translucent royal blue on a *guilloché* ground and counter-enamelled within on a differently patterned field. The *Kovsh* is decorated with elaborately chased borders, swags and bows in red and green golds. The handle is carved in the form of a classical female figure. The initials of the chief-workmaster Alexander Tillander, the gold mark 56 and the St. Petersburg *poignon* prior to 1896 are well stamped.



SEVEN HAND SEALS BY CARL FABERGÉ

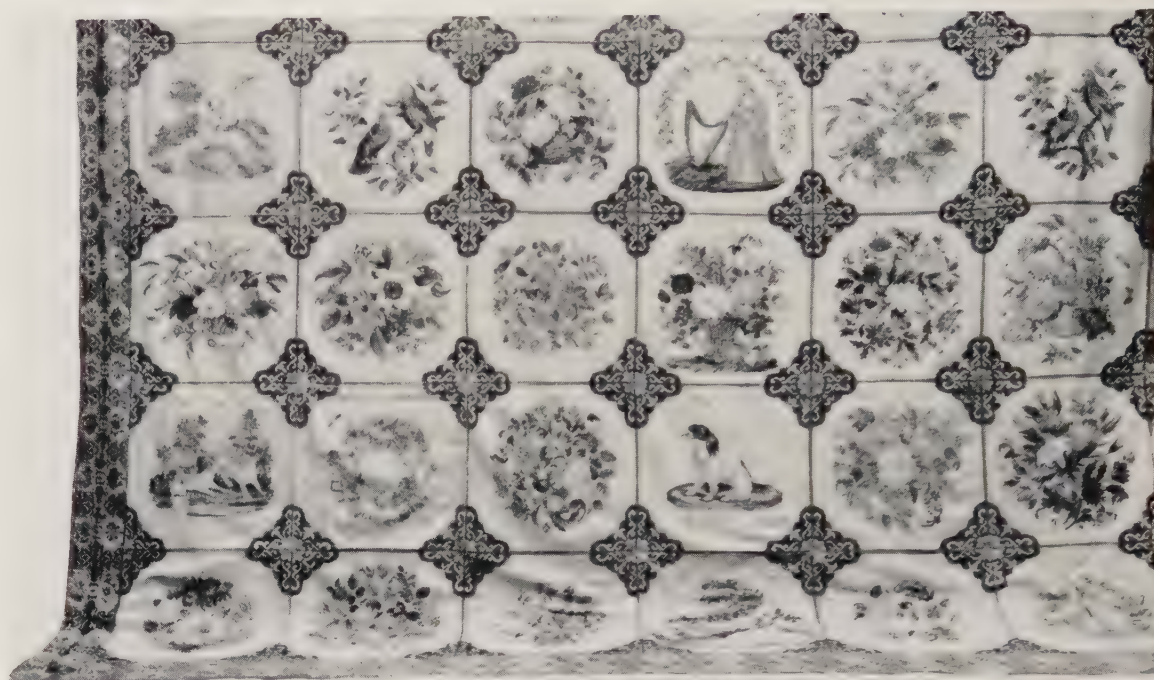
From left to right: (1) Siberian jade, gold and opalescent white enamel. (2) Siberian jade, gold, rubies and diamonds. (3) Aquamarine, gold and ruby. (4) Siberian jade, red and green golds, opaque white enamel. (5) Cornelian, red and green golds, pale green translucent enamel and diamonds. (6) Gold, translucent pale green and dark green and opalescent white enamels, diamonds and golden topaz, quartz knop. (7) Red and green golds, siberian jade, translucent pink enamel, rubies and diamonds.

J. HAIM & COMPANY 31 Brook Street, London, W1

Tel: MAYfair 6300

Specialists in
Fine Quality
PLAIN
WILTON
CARPETS
pastel shades

Also large
stock Fine
Aubusson
Carpets and
Rugs of
various sizes



18th Century English Needlework Carpet



F. E. ANDERSON & SON

5 & 6 HIGH STREET
WELSHPOOL
MONTGOMERYSHIRE

Phone: Welshpool 3340

One of a Pair of elliptical side-tables,
c. 1785, that we are exhibiting at the
Art Treasures Exhibition,
The Octagon, Bath, May 29 – June 7.

The satinwood tops painted with
swags of flowers and fan ornament,
crossbanded tulipwood. The gilt frieze
and legs carved with Adam style
decoration. 5 ft. 8 in. wide × 1 ft.

11½ in. deep × 3 ft. high.

CHRISTY'S OF KENT LTD.

Reginald L. Harrington

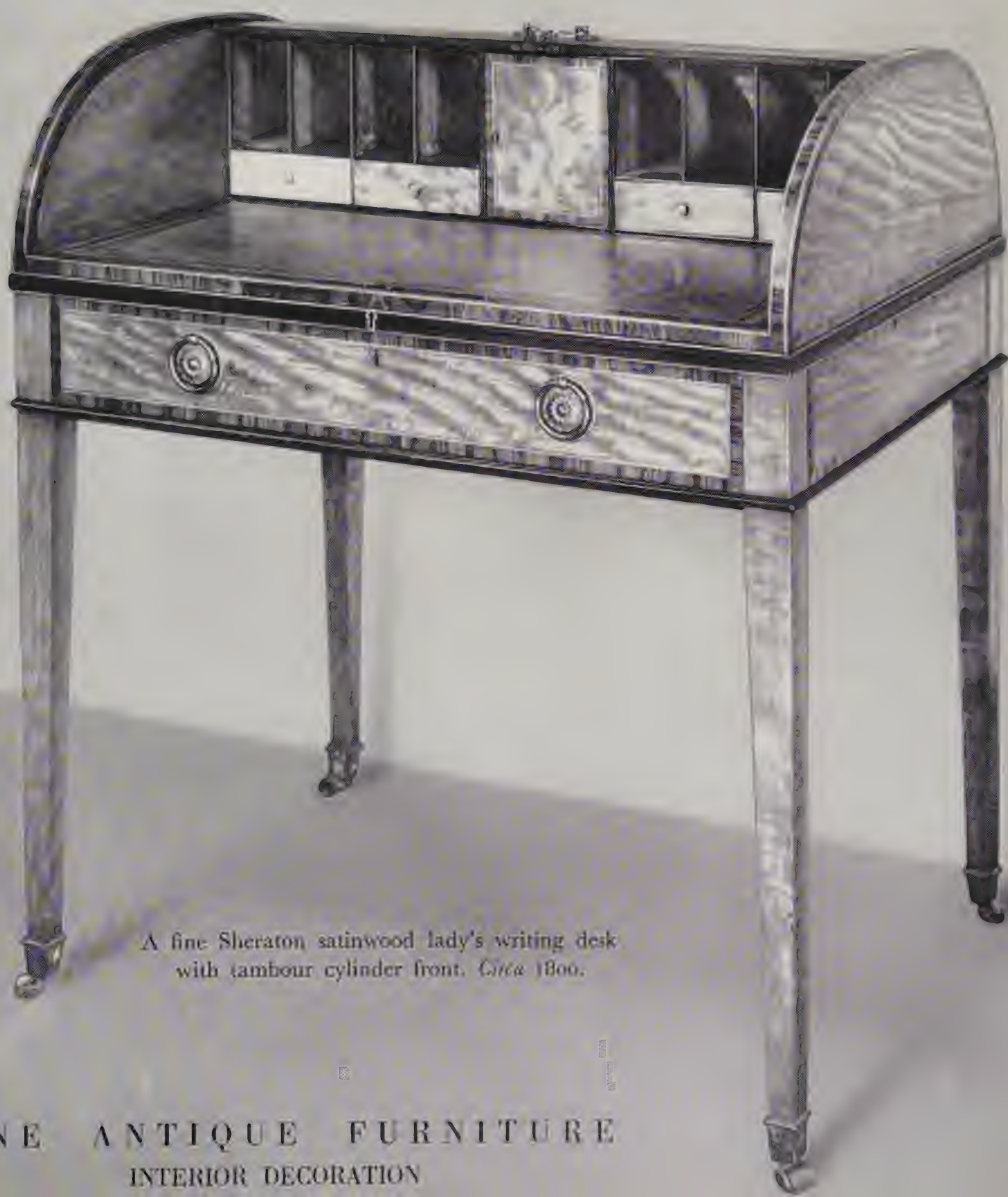
Frank C. Threlk

Catlow:
CHRISANT, LONDON

120 MOUNT STREET
LONDON W.1

Member of The British Antique Dealers' Association Ltd.

Telephones:
GROsvenor 1785, 1784 & 127



A fine Sheraton satinwood lady's writing desk
with tambour cylinder front. *Circa 1800.*

FINE ANTIQUE FURNITURE
INTERIOR DECORATION

LONDON

43 Museum Street
W.C.1
HOLborn 2712

S. J. SHRUBSOLE

FINE ANTIQUE SILVER · OLD SHEFFIELD PLATE

NEW YORK

104 East 57th Street
New York City
Plaza 3-8920



A fine set of George II Tea caddies of exceptional quality. By Lewis Dupont and Eliza Godfrey. Date 1740. With original shark-skin case. All in perfect condition.

Our varied stock is always of interest to the discriminating buyer.

London Showroom one minute from the British Museum

Drury & Drury

40, Eaton Terrace, London, S.W.1.

Telephone: Sloane 2461



Rare pair of Ralph Wood Goats with Squirrel and Fox in Trees. Circa 1750.



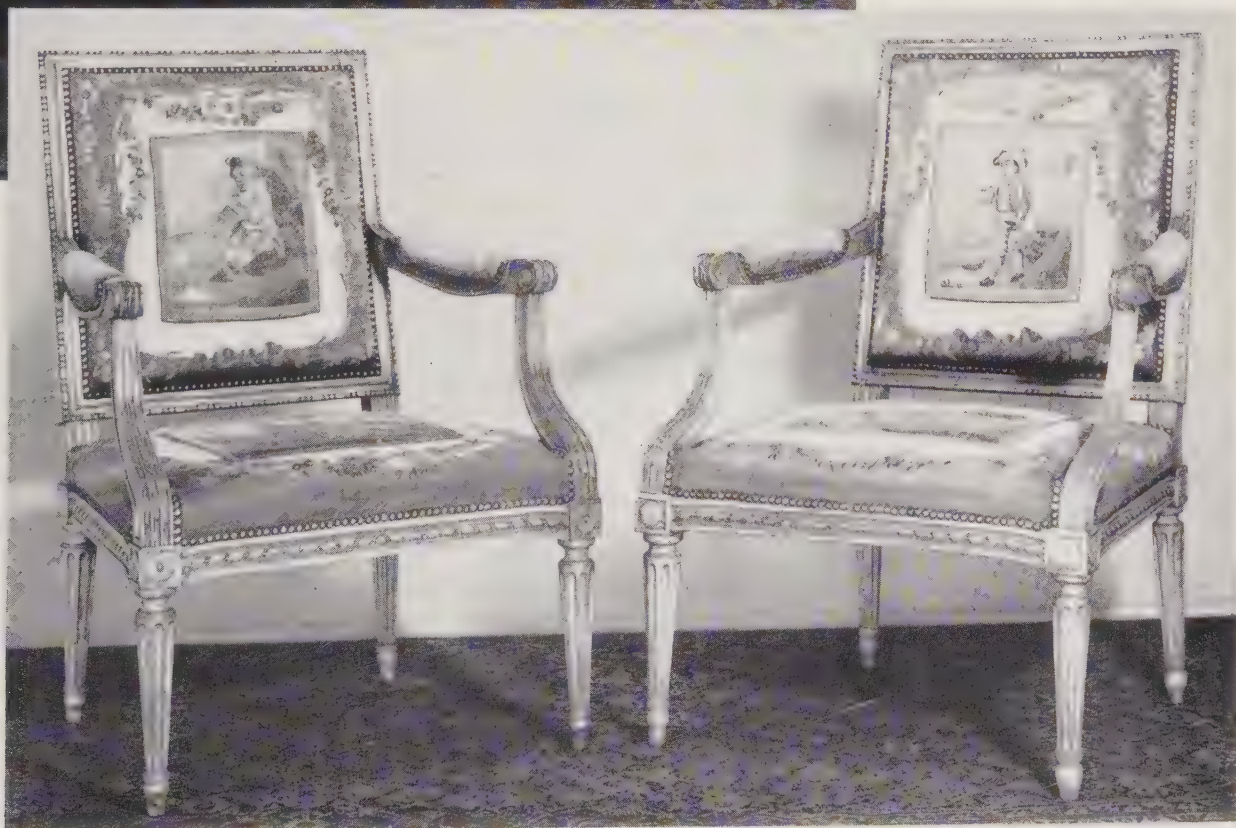
BY APPOINTMENT
DEALERS IN ANTIQUE FURNITURE AND WORKS OF ART
TO THE LATE QUEEN MARY

M. HARRIS & SONS

Established 1868



A Louis XVI carved beechwood
Suite comprising a settee and four
fauteuils, covered with original
aubusson tapestry.
Signed I. POTHIER



44-52 NEW OXFORD STREET, LONDON, W.C.1

Telephone: MUSEUM 2121

Telegrams: Artisonne Phone London

WILLIAM WALTER (Antiques) LTD.

(Office on right hand of entrance to London Silver Vaults)

LONDON SILVER VAULTS, CHANCERY HOUSE, CHANCERY LANE,

Telephone: Chancery 3248

LONDON W.C.2

Telegrams: Walter Silvavaults London



ANTIQUE SILVER and OLD SHEFFIELD PLATE



Unusually rare pair of
ANTIQUE SILVER TAPER STICKS.
Date 1754.

By John Cafe of London.
Height 5½ inches.

ANTIQU
SILVER INK-STAND with
ORIGINAL GLASS BOTTLES.
Date 1810.
By Alice and George Burrows
of London.

MANN & FLEMING Ltd

Members of The British Antique Dealers' Association Ltd.



GROsvenor 2770

ANTIQUES DECORATIONS

18th Century Dutch Bureau
36 inches

120^B MOUNT STREET, LONDON, W.1



Le Boulevard des Italiens

by

EDMOND GEORGES GRANDJEAN, 1889

Canvas $37\frac{1}{4} \times 57\frac{3}{4}$ inches (95 × 146 cm.)

Framed $44\frac{1}{4} \times 64\frac{3}{4}$ inches (113 × 164 cm.)

M. NEWMAN LTD

Established 1870

Members of The British Antique Dealers' Association Ltd.

43a Duke Street, St. James's and 1/3 Ryder Street, London, S.W.1

Telephone: WHItEhall 6068/9

Telegraphic Address: NEWPIC, PICCY, LONDON

XLI

WILLIAM HALLS

FINE P
AND DR
FOUR C

UNTIL

Weekdays: 10 - 5.30

20 PICCADILLY AR

Telephone: Grosvenor 1923

JAN VAN GOYEN
(1596-1665):
SUMMER.
Signed and dated 1625.
A pair of circular panels,
13½ inches (34.3 cm.)



Illustrated catalogues (11 in colour) Price 4/- including postage (U.S.A. \$1.00)



1. HENDRICK VAN AVERCAMP (1585-1663): *WINTER SCENE*. Signed with monogram.
Panel, 5½ × 9⅞ inches 13.5 × 25 cm.)

HIGH EXHIBITION

TINGS INGS OF TURIES

1958

Saturdays: 10 - 12.30

LONDON • S.W.1

Cables: Pictorio, London



13. JAN VAN GOYEN
(1596-1665):
WINTER.
See opposite.



34. SALOMON VAN RUYSDAEL (1602-1670): *RIVER SCENE WITH BOATS.* Signed with initials and dated 1642.
Panel, 11½ × 15½ inches (29.2 × 39.4 cm.)

O'HANA GALLERY

13 CARLOS PLACE, GROSVENOR SQUARE, W.1
Grosvenor 1562



'Villefranche Sur Mer'. 1893

A. RENOIR

PAUL MAZE
EXHIBITION OF OILS, PASTELS AND WATERCOLOURS
Until JUNE 7

JUNE 19
OPENING OF ANNUAL EXHIBITION
of
FRENCH IMPRESSIONISTS AND POST-IMPRESSIONISTS



Winifred Williams (Antiques)

Fine Eighteenth Century Pottery and Porcelain

Colour films on
request



CHELSEA: An attractive Bonbonniere with a shepherd boy playing a flute, with a dog and two sheep; enamel lid. Length 2 inches, circa 1765.

A claret ground scent flagon decorated with gold butterflies, coloured flowers and leaves. Height 3½ inches, circa 1765 (cf. Untermeyer Catalogue, co. plate 61).

MEISSEN: A rare pair of small Chicken tureens, the feathers in natural colours. Crossed swords marks. Length 3½ inches, circa 1745.

Telephone: EASTBOURNE 780

38 SOUTH STREET, EASTBOURNE, SUSSEX

Cables: ANTIQUITY, Eastbourne

Members of The British

Antique Dealers' Association Ltd.

BIGGS of MAIDENHEAD

ESTABLISHED 1866

Open all day on Saturdays



Fine Sheraton serpentine chest
of drawers with shaped sides, in
beautifully faded mahogany,
finely crossbanded.

Dimensions :

Height 2 ft. 9 in.

Width 3 ft. 9 in.

Depth 1 ft. 10½ in.

28, 30, 32 HIGH STREET, MAIDENHEAD, BERKSHIRE

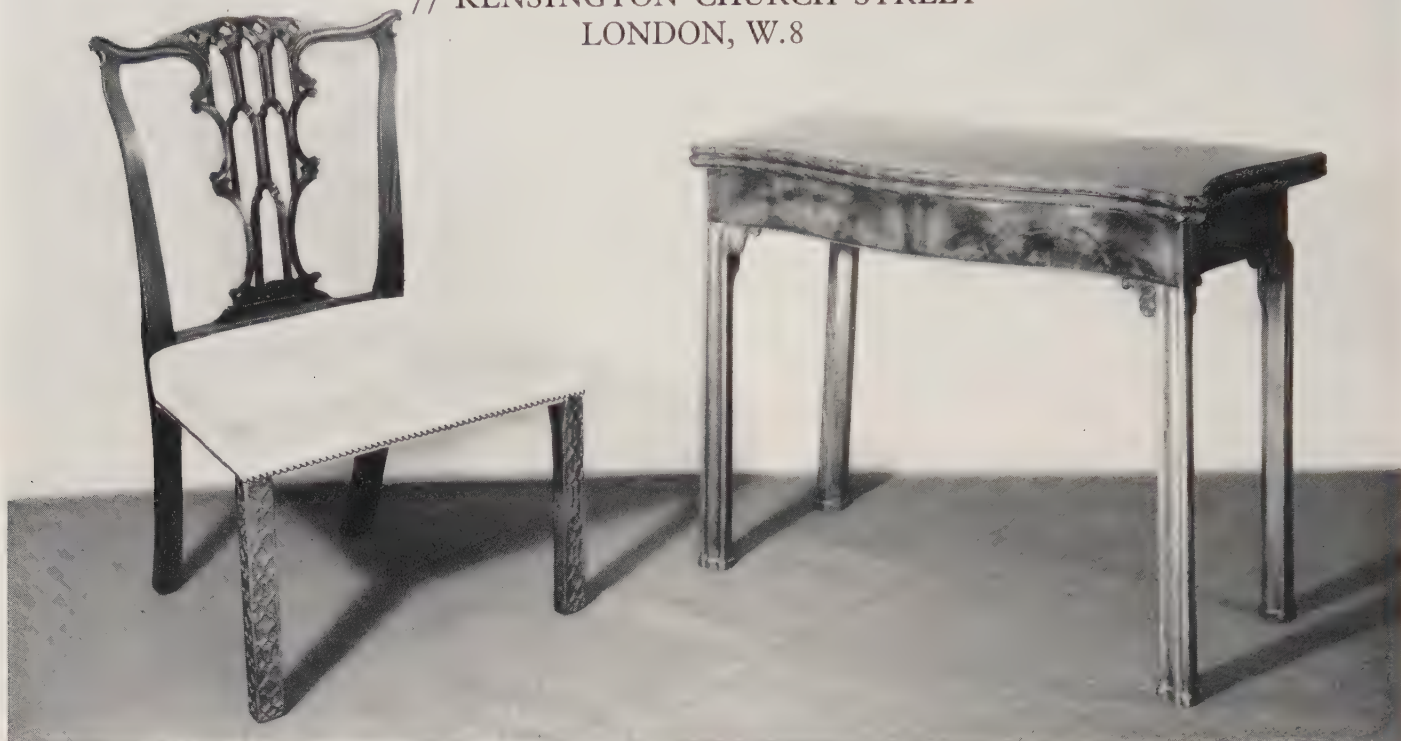
TEL. (3 LINES) 223, 963-964

Church Street Galleries

Tel: WEStern 2461

77 KENSINGTON CHURCH STREET
LONDON, W.8

Cables: Antics London



One of a SET of Six really outstanding Chippendale mahogany Chairs. *Circa 1760.*

One of an important PAIR of Chippendale mahogany serpentine Card Tables, of a most lovely colour and with concertina action. *Circa 1755.*



Mahogany
Hepplewhite Settee
re-covered in
wine damask
5' 8" long

Valuations for Insurance and Probate

MAPLE & CO LTD

TOTTENHAM COURT ROAD LONDON W.1 TEL: EUS 7000



CHARLES-FRANÇOIS DAUBIGNY

Panel $11\frac{1}{2} \times 21\frac{1}{4}$ inches (29 × 54 cm.)

H. TERRY-ENGELL

8 BURY STREET, ST. JAMES'S, LONDON, S.W.1

Telephone: Trafalgar 2606

Telegrams: Artengel, London

If your packing problems loom large

Our many years' experience of packing works of art for transit to any part of the world and our knowledge of shipping requirements is invaluable to collector and dealer alike.

PITT & SCOTT
LIMITED

1/3 St. Paul's Churchyard, London
E.C.4

Telephone: City 6474

Household removals to all parts of the world. Storage facilities at London, Liverpool, Glasgow and Paris.



THE CONNOISSEUR

Antique Dealers' Fair Issue June 1958

AN **EXTRA** and ENLARGED
JUNE NUMBER

With 10 interesting articles, and a fully illustrated catalogue of Exhibits

A fine Record of Art and Antiques

Price \$2.00

Order now direct from Subscription agent:

The Belgrave Library, 22 Armoury Way, London, S.W.18



STONELEIGH ABBEY FROM THE RIVER AVON
Fifteen miles from Stratford-upon-Avon
(Stoneleigh Abbey is well signposted within a 4 mile radius)

It is 800 years since the Abbey was built and the Gate House remains intact. Home of Lord Leigh and of the Leigh family for 400 years, the House contains a wealth of beautiful furniture, paintings, plaster work, *objets d'art* and historical associations and is set in the midst of beautiful park land.

Stoneleigh Abbey

NEAR KENILWORTH, WARWICKSHIRE

Open Good Friday to mid-October daily 2-30 p.m. to 5-30 p.m. (including Sundays and Bank Holidays). Admission 2/6 Adults, 1/3 Children. Special terms for booked parties and schools and special times by arrangement if required. Modern catering facilities in the Conservatory Tea Room - Special catering to order.

Visitors are encouraged to wander in the gardens and spend the afternoon there if they wish. No extra charge Car Park and Gardens.

Further particulars from The Agent, Stoneleigh Abbey, Kenilworth 116.



ROMANESQUE BRONZES

Church Portals in Mediaeval Europe

by HERMANN LEISINGER

The 160 supremely printed full page plates of this rich quarto form the only survey available with English text of the important and lovely 11th and 12th century bronze ornaments of the churches of Russia, Poland, Germany and Italy.

14" 10 1/2"

Phoenix

63s. net

Through your bookshop. Published by
Phoenix House Ltd., at Charing Cross

By permission of Her Grace, Helen, Duchess of Northumberland, G.C.V.O., C.B.E.

Albury Park Near GUILDFORD (OPEN TO VISITORS)

including The Duchess' Boudoir, Library, Dining Room, Drawing Room and Music Room, containing a very fine collection of Old Masters and Antique Furniture.

Attractive Gardens and Grounds, and Early Norman Church.
Teas served in Tapestry Hall during Summer period.

Daily, including Sundays, 1.30-5 p.m., 2/6. Children under 15, 1/-.
Dogs will not be admitted.

Enquiries to: The Secretary, Albury Park, Near Guildford, Surrey. Telephone: Shere 16



Corsham Court

(Lord Methuen, A.R.A.) between
Chippenham and Bath

Open Sunday all year, and Wednesday and Thursday, Summer. Daily, except Monday, 14th July to 15th September.

Elizabethan; Georgian State Rooms.
Famous collection Old Masters incl.
Vandyck's 'Betrayal', and XVIIIth cent. furniture.



India

WELCOMES YOU

Today the splendours of the gorgeous East may be visited and enjoyed amid modern comforts. Travel in India is easy, efficient and cool, for air-conditioned airliners, railways and hotels are at your service.

Come and see this newest ancient land.

Illustrated brochures and
suggested itineraries from
your Travel Agent or

**THE GOVERNMENT OF INDIA
TOURIST OFFICE**

28 Cockspur St., London, SW.1. TRA 1718



WOBURN ABBEY & ZOO PARK

(44 miles north of London)

The home of the Dukes of Bedford

An imposing Georgian house on the site of a Cistercian monastery, and the most famous 3,000-acre Zoo park in the United Kingdom. There are 14 State Apartments and Galleries. The £1,500,000 art collection includes plate, English and French furniture; paintings by Holbein, Van Dyck, Rembrandt, Velasquez, Cuyp, Gainsborough, and the famous 'Armada' portrait of Queen Elizabeth I.

Open every day except Mondays. Last Sunday in March to first in October.
Park 12.30 p.m. Abbey 1.30 p.m. - 5.30 p.m.

Adults 2/6d (on Sundays and Bank Holidays only an extra 1/- for the Abbey).

Private apartments open on Bank Holiday week-ends. Connoisseurs are advised to come on Fridays, when there are fewer visitors. ENQUIRIES: The Secretary, Woburn 271/3



George II Chippendale Waiter by William Darkeratt of London. Date 1729. Diameter 12 inches. Weight 34½ ounces.

George II set of 4 cast candlesticks by George Jones and Edward Aldridge. Date 1736-41. 7 inches high. Weight 53 ounces. Each engraved with contemporary coat of arms.

N. BLOOM & SON LTD

(ESTABLISHED 1912)

DEALERS TO THE TRADE

We beg to announce to all our American, Canadian and Continental customers that we shall be closing our establishment at 42 West 48th Street, New York, and will in future trade only from our London premises at

15 NORTON FOLGATE, E.C.2

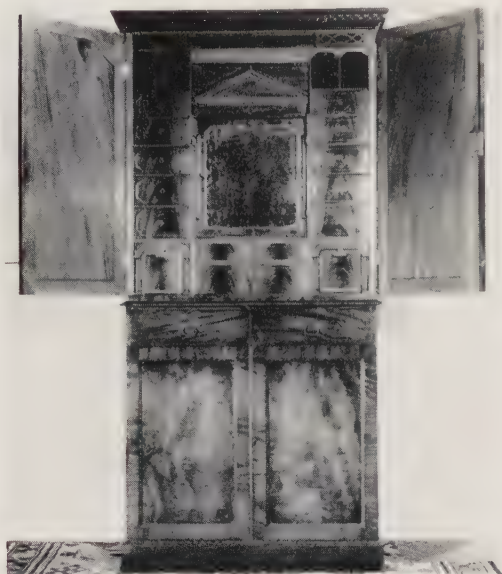
where a large stock of ENGLISH ANTIQUE SILVER, OLD SHEFFIELD PLATE and VICTORIAN PLATE, suitable for both home and export markets will always be available to the trade.

CURTIS & HENSON

5 MOUNT STREET, GROSVENOR SQUARE, W.1. Grosvenor 5131

announce the following important Sales by Auction upon the premises:

By Order of Sir John Ramsden, Bart.
BULSTRODE, GERRARDS CROSS, BUCKS.
On Tuesday, July 1st, and two following days.



QUEEN ANNE, CHIPPENDALE, HEPPLEWHITE,
WILLIAM KENT AND REGENCY FURNITURE,
PICTURES, PORCELAIN, BRONZES, BOOKS, ETC.
Catalogues price 2/6 (illustrated)

The property of the Late Enid, Countess of Chesterfield
BENINGBROUGH HALL, YORK
On Tuesday, June 10th, and three following days.



CHARLES II, JAMES II, WILLIAM AND MARY,
QUEEN ANNE AND EARLY GEORGIAN FURNITURE
Catalogues price 3/- (illustrated)

HENRY SPENCER & SONS

ESTABLISHED 1840

Eric C. Spencer, M.B.E., M.A. (Cantab), F.R.I.C.S., F.A.I.
Rupert W. Spencer, M.A. (Cantab), F.A.I.
H. Michael Spencer, A.R.I.C.S., A.A.I.
L. M. Seymour. W. E. Peck, F.A.I.

of RETFORD, Nottinghamshire

Sales by Auction
of the Contents of Mansions and Country Houses
Sales of Landed Estates and Properties

20 The Square, RETFORD, Notts.
Telephone: 531-2

9 Norfolk Row, SHEFFIELD 1
Telephone: 25206 (2 lines)

91 Bridge Street, WORKSOP, Notts.
Telephone: 3347-8

VALUATIONS FOR ALL PURPOSES

By direction of DAVID LIDDELL-GRAINER ESQ.

THE PART CONTENTS OF AYTON CASTLE

Berwick-on-Tweed, Scotland

comprising:

Important 17th & 18th Century
English and Continental Furniture

including

FINE OLD DUTCH MARQUETRY

Carved giltwood Florentine furniture

Louis XV Bonheur-du-jour and Secrétaire à abattant

Adam Satinwood commode and side table

Pair of Adam torchères, Old English Console Tables

Pictures, Porcelain, Glass, Miniatures, Candelabra

HILLMAN MINX COUPÉ 1946

will be sold by Auction on the premises by

KNIGHT, FRANK & ROTLEY

Tuesday, May 20th, 1958 at 10-45 a.m.

On View May 16th & 17th.

Illustrated Catalogues (Price 1/-) from the Auctioneers:

20 HANOVER SQUARE, LONDON, W.1
MAYfair 3771 (15 lines)

SOTHEBY'S

announce the Sale of

FINE PICTURES

FROM THE COOK COLLECTION

on Wednesday, 25th June

Illustrated Catalogue 5/- (75 cents)

Plain Catalogue 3d. Post free

may be obtained from

Telephone:

Hyde Park

6545

SOTHEBY & CO.

34 & 35 NEW BOND STREET, LONDON, W.1

Telegrams:

Abinitio

Wesdo, London

or from

SOTHEBY'S of LONDON: 61 Broadway, New York

Telephone: Bowling Green 9-0765

CHRISTIE'S

Beg to announce that they will sell by auction

On Wednesday, June 25th

HIGHLY IMPORTANT OLD ENGLISH SILVER

On Thursday, June 26th

A SUPERB SUITE OF GEORGE II TAPESTRY FURNITURE

On Friday, June 27th

IMPORTANT PICTURES BY OLD MASTERS

On Monday, June 30th

IMPORTANT PRINTED BOOKS

On Tuesday, July 1st

TWO FINE CHINESE FAMILLE NOIRE VASES

from the

CHATSWORTH COLLECTION

Catalogues are now in the course of preparation. Further details will be announced later.

CHRISTIE, MANSON & WOODS, LTD.

8 King Street, St. James's, London, S.W.1

Telephone: TRAFALGAR 9060

Telegrams: CHRISTIART PICCY LONDON



Music

*a part
of your home*



- 🎵 Furniture hand made throughout by craftsmen and available in any style or finish
- 🎵 Radiograms, televisions and complete high fidelity systems to meet individual requirements
- 🎵 Only sound and vision equipments of the highest quality are recommended
- 🎵 Approved agents throughout the United Kingdom

You are invited to visit our Mayfair showrooms, or alternatively, write for our latest illustrated brochure.

Period High Fidelity

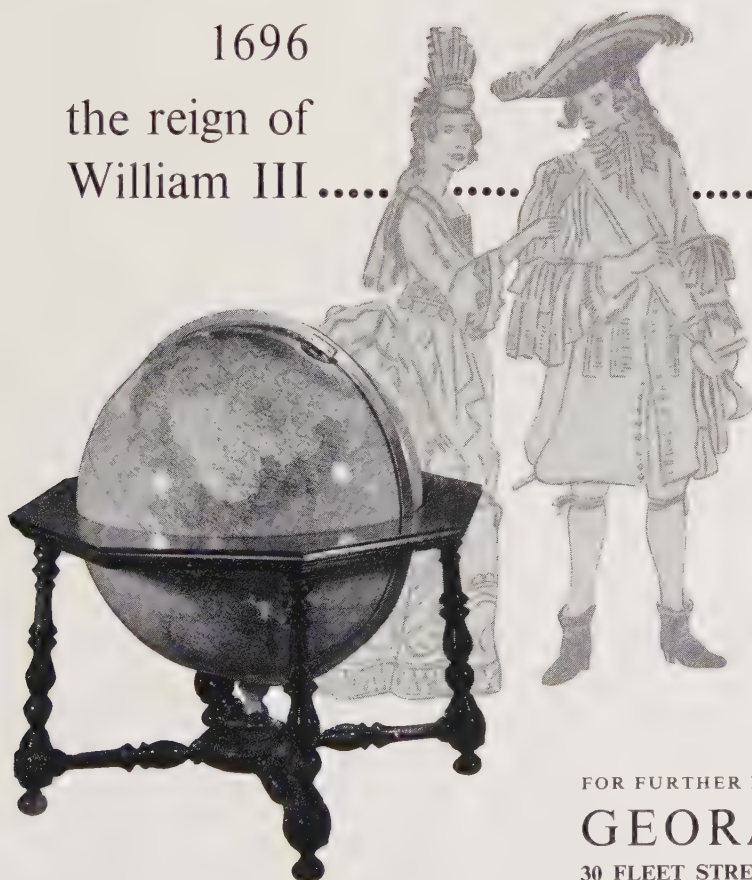
LIMITED

28 SOUTH STREET, MAYFAIR, W.1. Tel: GRO 4686

1696

the reign of
William III.....

.....The setting of a
modern 30" globe



In 1696 Coronelli made his famous globe for William III of England. To provide a picture of the modern world in a setting of that earlier period, Georama have reproduced the beautiful mahogany mounting of the Coronelli globe to carry a 30-inch diameter political globe up-to-date in detail and colouring. The whole of the mounting is a faithful reproduction in polished mahogany. The brass meridian, graduated in degrees of latitude, is made to pass through the horizontal circle giving rotation in both directions. The brass hour-circle at the North Pole determines the time in any part of the world. Price: £275.

FOR FURTHER DETAILS WRITE, CALL OR TELEPHONE

GEORAMA LIMITED

30 FLEET STREET, LONDON, E.C. 4 Tel: FLEET STREET 3651

LIII

DUVEEN

Masterpieces of

PAINTING

SCULPTURE

PORCELAIN

FURNITURE

TAPESTRIES

GOTHIC

RENAISSANCE

EIGHTEENTH CENTURY

DUVEEN BROTHERS INC.

18 EAST 79 STREET

NEW YORK 21, N.Y.



PARMENTIER

ANTIQUE DEALER - JEWELLER
SILVERSMITH

7 RUE DE LA PAIX
PARIS

Tel: RICHelieu 98-77

Silver chocolate pot, chased top and lid.
LOUIS XIV PERIOD. Amiens 1710.

FRENCH & COMPANY INC.

ESTABLISHED 1840



'Orpheus in Hell' by Lorenzo Leonbruno
Italian, 1489–1537. Oil on panel, 13 inches × 20 inches.

978 MADISON AVENUE • NEW YORK 21, NEW YORK

MEMBERS OF THE NEW YORK ANTIQUE AND ART DEALERS' ASSOCIATION, INC.

LV



Dressing-table armchair, Louis XVth period, signed L. Delanois

JEANNE-MARIE BÉALU

Small Paris furniture, armchairs, china, 18th century

169 Boul. Saint-Germain

PARIS-VI^c



Bruges c. 1550

Abels

STADT WALDGÜRTEL 32
COLOGNE

(Illustrated catalogue free on request)



German Faience XVIIIth Century

Pierre de REGAINI

PORCELAINS · ANTIQUE GIFTS · FAIENCES

XVIIth & XVIIIth century

BOXES · FANS · CURIOSITIES

6 rue de Beaune

PARIS 7ème

Tel: LITRÈ 42-67

Just published

ART-PRICE ANNUAL

Volume XII 1956/57

Listing prices of paintings, drawings, water-colours, engravings, miniatures, furniture and other works of art sold at art sales in thirteen countries, with lists of art sales, auctioneers, famous collections. Over 10,000 prices are listed and there are ca. 500 photographs. 8vo, cloth. Price: £2.10.

(Volumes IV to XI covering 1948-56, are also available at £2.10 each.)

INDISPENSABLE TO
MUSEUMS, ART GALLERIES, ART
DEALERS, ART COLLECTORS

DIE WELTKUNST

A fortnightly review of art sales in various parts of the world. £6.8 per annum, including postage.

published by **Kunst und Technik Verlag Ltd.**
8 Lipowskystr., Munich 25

sole agents **ALEC TIRANTI LTD.**
72 Charlotte Street, London, W.1
(Mus 1165)

GALERIE OPERA

JACQUES ARTAIN

30 Avenue de l'Opéra

PARIS

Tel: OPE 22-50

*Excavation Pieces ~ Ivories
Hard Stones ~ Tapestries
Selected Furniture*

*Magnificent vase with chain, in one single piece.
Sculptured jade 'Pi-Yu'. Chinese—early XIXth
century. Height $10\frac{1}{4}$ inches. Width $3\frac{1}{2}$ inches.*

*Pack Mule—Chinese terra cotta of the Wei
period (220–265 A.D.). High quality piece.*

Height $16\frac{1}{2}$ inches.

Length $11\frac{3}{4}$ inches.



Exceptionally beautiful 18th Century Mahogany Serpentine Chest, England circa 1790. Delicate inlays and handsomely-fashioned hardware, 41" wide, 37½" high, 22" deep.

18th Century English Walnut Mirror, 23" wide and 46" high.

Royal Worcester Doughty Birds. Manheim is the agent for these birds and there are many more fine examples in our collection.



409 ROYAL STREET • NEW ORLEANS, LA.
TULane 0846

PARKE-BERNET GALLERIES • Inc

NEW YORK

AMERICA'S LEADING
AUCTION FIRM FOR

*Fine Art and
Literary Property*



A large staff of specialists, luxurious exhibition rooms and other unsurpassed facilities of a block-long four-story building, a reputation for fair dealing, authoritative, finely printed catalogues, and a following of important and wealthy collectors throughout the world have established the PARKE-BERNET GALLERIES as the leading firm of its kind in the United States for antique furniture, tapestries, rugs, silver, porcelains, paintings, sculptures, rare books, manuscripts and other art and literary property at auction.

If You Are a Potential Bidder: our monthly *Bulletin* listing current and future sales, information regarding catalogues, bidding, etc. will be sent to you Air Mail without charge—on request.

If You Contemplate Selling: details on PARKE-BERNET procedures, rates and other pertinent information are available through correspondence. *Address*

LESLIE A. HYAM, *President*

LOUIS J. MARION, *Executive Vice-President*

ARTHUR SWANN — MARY VANDEGRIFT, *Vice-Presidents*

PARKE-BERNET GALLERIES, Inc
980 Madison Ave., New York 21

WANTED

TO PURCHASE

Decorative 18th and early 19th century, English, French, and Spanish carpets . . . (*NEEDLEPOINTS, AUBUSSONS, SAISONNERIES, AND BESSARABIANS*)—To replenish stock.

In replying, please describe the rug with special reference to color, size, past history, and selling price.

We do not desire oriental weaves (*TURKISH, PERSIAN, OR CHINESE*).

Ohan Berberyán

603 Madison Avenue,
New York 22, N.Y.

Forty years collector in rare rugs

Author of: *Carpets of Spain and the Orient*

ART TREASURES EXHIBITION

arranged by

THE BRITISH ANTIQUE DEALERS' ASSOCIATION

Exhibits from the stocks and private collections of members



To be held at

THE OCTAGON ROOM, MILSOM STREET, BATH

29th MAY to 7th JUNE 1958

*Open daily 10-30 a.m. to 6-30 p.m.
(including Sunday afternoon 1st June)*

THE BRITISH ANTIQUE DEALERS' ASSOCIATION LTD.
BANK BUILDINGS, 16 ST. JAMES'S STREET, LONDON, S.W.1

TELEPHONE: WHITEHALL 4943

CABLES: BRITANTIQ LONDON

BATH FESTIVAL WEEK

NEWHOUSE GALLERIES

ESTABLISHED 1878



FINE PAINTINGS

Still Life
by
JAN FYT
1611-1661
12 $\frac{1}{4}$ × 17 $\frac{1}{8}$ inches

15 EAST 57th STREET,
NEW YORK, N.Y.

Our name is Synonymous

ESTABLISHED 1815
**W. Wingate &
Johnston Ltd**
91/93 CHARTERHOUSE STREET, LONDON, E.C.1.
ALSO AT: LIVERPOOL, MANCHESTER,
SOUTHAMPTON, BELFAST, PARIS,
NEWCASTLE, GLASGOW, TORONTO,
NEW YORK, MONTREAL, ETC.

**with
Unsurpassed Service**

PACKERS • SHIPPERS • INSURERS • CUSTOMS BROKERS • TRAVEL AGENTS





Ivory Carving
ARTIST'S MARK and DATE 1679
Height 22 inches

S. W. WOLSEY

71-72 Buckingham Gate, London S.W.1

Telephone: Abbey 8894





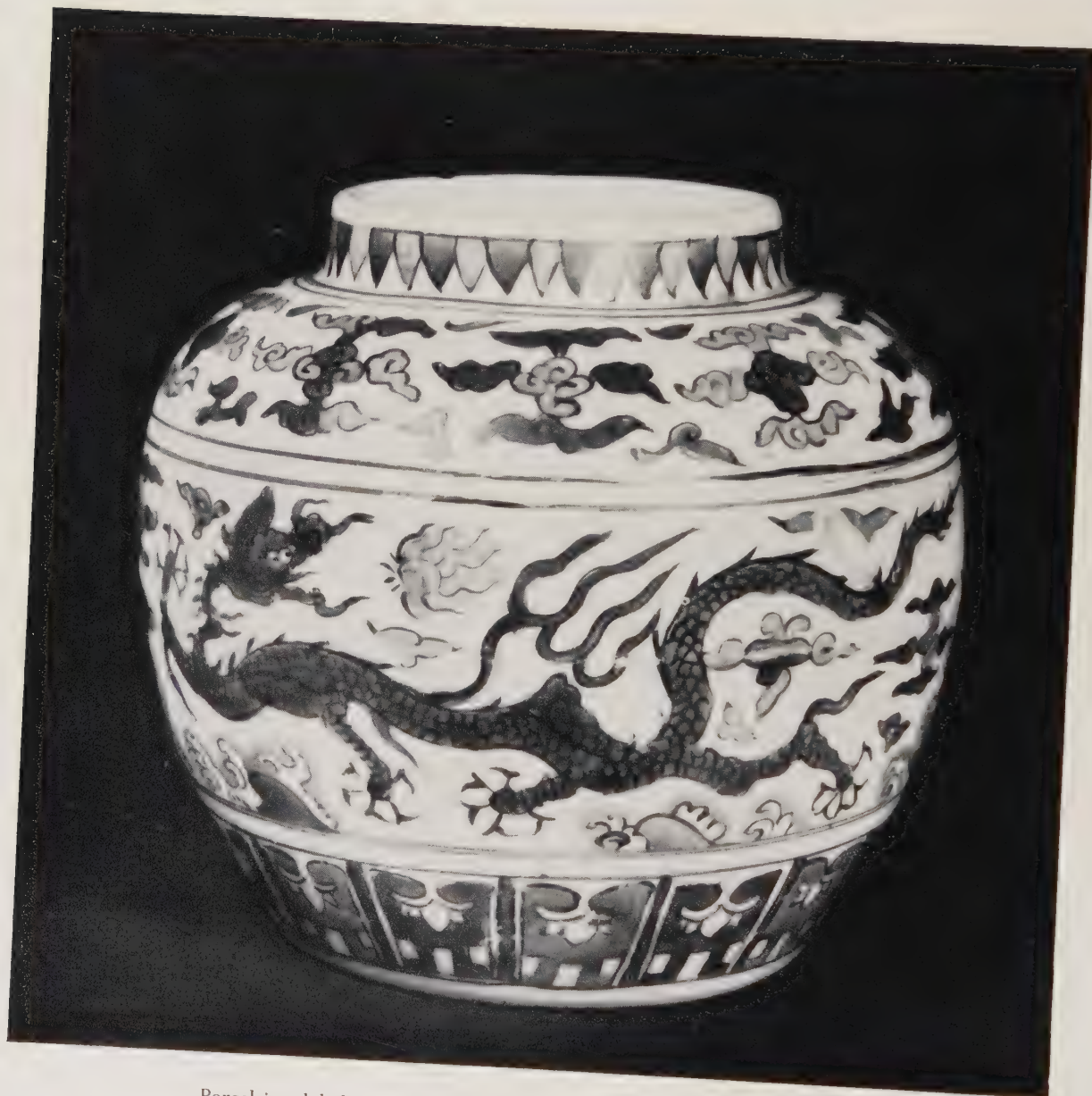
BY APPOINTMENT
TO H.M. THE QUEEN
MEDALLISTS



BY APPOINTMENT
TO H.R.H. THE DUKE OF EDINBURGH
MEDALLISTS

SPINK & SON LTD.

EST. 1772



Porcelain globular vase decorated in rouge-de-fer, green, yellow and
aubergine, with two dragons, cloud and wave forms between formal petals.
Date and period Chia-ching, 1522-1566.

Height 6 $\frac{1}{4}$ inches.

5, 6, 7 King Street, St. James's, London, S.W.1

Cables: SPINK, LONDON

Telephone: WHITEHALL 5275 (5 lines)



CAMILLE PISSARRO: *PAYSAGE À BAZINCOURT*. OIL ON CANVAS, $23\frac{1}{2} \times 28\frac{3}{4}$ INCHES. SIGNED AND DATED LOWER LEFT, 1891. REPRODUCED: VENTURI (NO. 765).

In the possession of the O'Hana Gallery, 13 Carlos Place, Grosvenor Square, London, W.1, and to be exhibited in that Gallery's important Exhibition of French Masters of the Nineteenth and Twentieth Centuries (June 19th—September 30th).





Woburn Abbey: Its place in History

BY GLADYS SCOTT THOMSON

This article by Gladys Scott Thomson, M.A., F.S.A., who has been intimately connected with the house for many years, has been written to show the impact on Woburn Abbey, the principal residence of the Earls and Dukes of Bedford, of four persons: the 4th Earl, the 4th Duke, the 5th Duke, and now the 13th Duke. Miss Scott Thomson is now preparing an account of Francis, 5th Duke. Her earlier volumes begin with Life in a Noble Household 1641-1700 (1937) and include The Russells in Bloomsbury, 1669-1761 and Family Background.

—EDITOR.

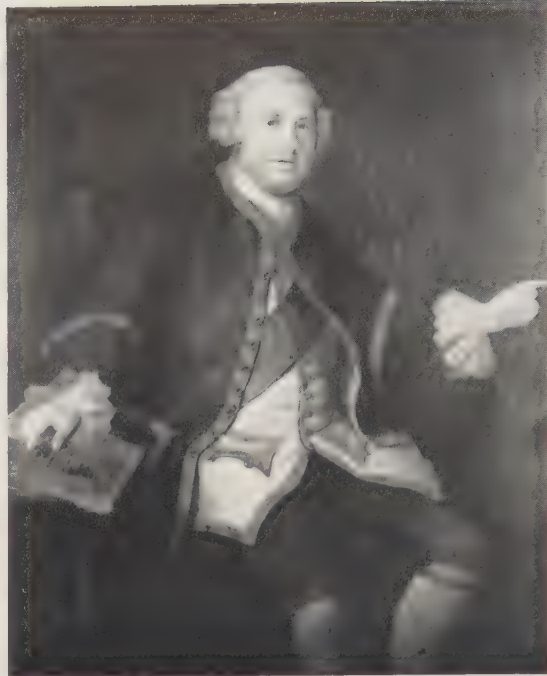
LORD DAVID CECIL wrote in his introductory chapter to *The Young Melbourne*, after his admirable description of the great Whig country houses of the eighteenth and early nineteenth centuries, that they were not palaces: on the contrary, there was something easy-going and unofficial about them. All that he says is perhaps worth considering in these days when those houses have become, in a manner and to a degree not experienced before, show places. The peril that a house which is a show place may become so fossilized as to turn into a museum is obvious. Yet it is perhaps the mark of something that is very English that even with streams of visitors of all classes and of all nationalities, filing through the great rooms gazing at their contents, many of these houses remain homes and are recognized as such, and homes they have been from the beginning.

This is essentially true of Woburn Abbey, the home of the Russell Earls and Dukes of Bedford since 1627 when Francis Russell, succeeding his cousin as 4th Earl, decided to build on the tumbled down remains of the Cistercian Abbey that had been a reversionary grant from Edward VI to his great-grandfather John the 1st Earl. What was left of the original abbey disappeared. It is possible that some of the old stone was incorporated in the

foundations of the building. How much of that stone had been quietly carried off when the abbey lay derelict is a matter for speculation. So is the name of the architect employed by the Earl. Since Inigo Jones worked for him on his Covent Garden property, the temptation, aided by the general style of the only remaining portion of the house erected, to say he worked here also, has always been irresistible. It remains a matter not of certainty but of probability. But the house grew up, a four-winged mansion, built round a quadrangle, on what has been concluded was the exact site of the Cistercian building; a house built for a family residence; with one wing, the north, for the family parlours, eating rooms and bedrooms; another, the west, for state rooms on the first floor, saloons with a portrait gallery behind them; and below a great hall; in the north corner a state bedroom; in the south corner the one luxury the Earl, an austere man, a Puritan to the core, permitted himself; his library, away from the family wing, with a great triple-paned window looking west on to the Park. The two other sides, south and east, were given up to stewards and clerks and all the domestic offices. Because, when more than two centuries later, the Earl's descendant, holding the title of 4th Duke and conservative in family tradition and manner of life as only a true Whig could be,

(Above) The west front, as designed by Henry Flitcroft. The last window on the extreme right of the first floor was the original library, which formerly housed the Canaletto paintings when they were brought to Woburn from the Bloomsbury house (see No. 12).

(Left) Queen Victoria's Bedroom, so-named after the visit of the Queen with Prince Albert in 1841.



3 4

5



3. Francis, 4th Earl of Bedford. By Van Dyck, c. 1636. This Earl built the first house at Woburn, 1626-1630.

4. John, 4th Duke of Bedford, his right hand resting on Flitcroft's drawing for a reconstruction of the west front.

5. Francis, 5th Duke of Bedford, by Hoppner, c. 1798, who employed Henry Holland to reconstruct the south wing.

6



7

6. A painting by Randolph Schwabe from a plan of Woburn in 1661 by Sir Jonas Moore.

7. The three surviving wings of the Abbey (l.to r.): north, built for the 4th Earl (c. 1626-30); west, reconstructed for the 4th Duke by Flitcroft; south, reconstructed for the 5th Duke by Henry Holland.

8. The Grotto. This was designed for the house built by the 4th Earl (c. 1626-30). His arms impaled with those of the Countess can be seen over the door.



8

reconstructed the house but insisted on keeping the family wing as it had been, in determined opposition to the advice of Horace Walpole, today it remains, the exterior as it was, allowing for repairs and renovation; the interior showing the construction of the rooms in which the family lived and had their being, with new fireplaces and new ceilings put in during the seventeenth and eighteenth centuries: except that only one room has yet the original fireplace—it was long bricked up which probably saved it—and the original overmantel. And here too is the one exotic touch the 4th Earl allowed: a grotto, that favourite device of the day, between two parlours, with the arms of the Earl impaled with those of his Countess, born Katherine Bruges, daughter of the 3rd Earl of Chandos, over the door, and the shells which composed the elaborate design of the walls. These were frequently renewed, since the records show they were always falling out. It is permissible to imagine the portrait gallery hung with family portraits to which were added those brought to Woburn by the Countess on her marriage. Little more is known with certainty. There is no word of the furniture which was there, either in family or in state rooms. Presently the Earl's son and successor ordered tapestries from the Mortlake factory—The Acts of the Apostles after the Raphael cartoons—for one of the state saloons. He had a new ceiling closely resembling one in the Queen's house at Greenwich put into one of the family parlours and had glass brought from Venice. But in all essentials the house must have remained much as it had been, and as it was when Defoe paid a visit there in 1742. Walpole arrived in 1751 and he wrote of it in his *Book of Materials*, commenting, as Defoe had done before him, on the picture gallery, wainscoted and powdered with little gold stars on which hung 'the succession of the Earls and Countesses of Bedford and all their progenies'.

But when Walpole came change was already under way. In that hey-day of the Whig nobility who had made the Glorious Revolution, an age of building of great houses, John, 4th Duke of Bedford, had decided on the reconstruction of Woburn Abbey. His mind is not difficult to read. He would have the family wing, whatever Horace Walpole might say, left as it was. In it the family had lived. There they would continue to live. New fireplaces and ceilings were permitted and paper from China brought over in an East Indiaman in 1753 went on the walls of one

bedroom. In the south and east wings the domestic offices were to be entirely re-modelled with a view to solid comfort for the family. There must be new drainage; a 'cold' bath (which may possibly have been there already), a 'hot' bath, two private water-closets, one built especially for the Duke himself; portable earthenware stoves from France; rebuilt kitchens and two laundries. The west wing was to remain the state wing, reconstructed by Henry Flitcroft, the chosen architect, on the same dimensions as before but with a magnificence worthy of an eighteenth-century ducal abode. Rysbrack was called in to carve some of the mantelpieces, one in the principal saloon, two in the hall below; others were modelled by the firm of Duval, Horace Walpole's 'De Val'. The firm of Whittle and Norman added four Corinthian columns with carved capitals to the picture gallery. Walls and ceilings became all a-glitter with blue and gold—'the best burnished and oil gold', in the words of the bill of Samuel Norman, cabinet-maker and carver at the Royal Tapestry Manufactory, Soho Square. Gold enriched the beautifully moulded ceilings. That of the state bedroom was 'after Palmyra' says Walpole. It was in fact lifted straight from Plate XIX in Woods' *Ruins of Palmyra and Baalbec*.¹ Gold was repeated on the cornices of the doors and the frames for the newly-purchased mirrors. The chandelier put into the principal saloon in 1753 was richly carved and gilt in burnished gold. It had balance weight and tassel covered in blue silk. This was in accordance with the colouring of the walls of the saloons and the state bedrooms. They were hung with pale blue damask bought from the mercer Robert Swann. It is said to have been the personal choice of the Duke himself. If so, he would have been gratified indeed could he have known that, when renewal was required, pattern and colour was faithfully reproduced even to the nineteenth century and so remain today. In the state bedroom under the beautiful ceiling the bed against the blue walls itself had a fringe of 'best blue Belladine silk crape'. Beyond the state rooms the library remained much as it was, except that Cipriani was called in to paint the ceiling.

Too little is known of the furniture in the house, even that which was bought new. But here the Duchess Gertrude (born Leveson-Gower) had something to say. In 1763 she accompanied the Duke to Paris where he was sent as Ambassador Extraordinary to sign the treaty of peace with France. She used her time in Paris well and she made many purchases.² These included furniture, some of which was acquired from the owners of the two houses occupied. Unfortunately for the story of Woburn most of this furniture was intended for and sent to the London house in Bloomsbury. This was once called Southampton House and is now known as Bedford House. But some fine French walnut chairs now at Woburn can be identified among her purchases. One of the most important was the beautiful *bureau à cylindre*, signed S. H. Riesener, on which it is said her great-grandson, Lord John Russell, wrote many of his despatches. She was in a sense responsible for more than things bought. It was specifically to her personally and not to the Duke that Louis XV presented the superb set of Sèvres china that was to remain and does remain one of the glories of Woburn.

There remain the pictures. In the gallery with its new columns and new fireplaces over which had been placed the Russell arms on a background 'mosaicked with enrichments from a drawing of Her Grace's design'—a design sent out to China to be repeated on vases—the gold-starred wainscoting had been replaced by a Pompadour wall-paper. But its function was no longer unique.

¹ I am very grateful to the Duke of Wellington for pointing this out.

² Dr. Joan Evans has written a very full account of these purchases, and the stay in Paris generally, which appears in the *Archaeological Journal* (1958).



9. Part of the great set of Sèvres china presented to the Duchess of Bedford in 1763 by Louis XV.

Many of the family portraits still hung there. But there were now pictures in every room and in some of the corridors, as Walpole has described them; the Mortlake tapestries taken down and consigned to a corridor. Apart from the portraits by Kneller, by Lely, and now by Gainsborough and Reynolds, which had accumulated since the picture gallery was constructed and were still accumulating with some rapidity, the Duke had begun to buy pictures at sales from at least 1741 onwards. Walpole has shown how many had been added to the collection by 1751. Sales of pictures from the collections of the Earl of Oxford, Mrs. Edwardes, Dr. Bragge, D. Mead and last, but not least, Monsieur de Piles gave Woburn Abbey between fifty and sixty pictures at a cost of under two thousand pounds, including Titian's *Nobleman with a Dog*; Rembrandt's *Self Portrait*, and his *Girl at the House Door*, sometimes called the *Girl at the Window*. They were splendid investments.

But when the fourth Duke died in 1771, leaving his widow Gertrude as trustee and guardian to his grandson and heir, Francis, aged seven years, whose father, the only son, had been killed in a hunting accident, signs of a new orientation of the family life in the Abbey were beginning to be apparent. There was still to be a family wing, but it would be a new wing. There are some indications that, just before the Duke's death, work was in progress on the south wing, which housed the business offices. Given the Duke's temperament it is improbable that he would have altered his mind as to the desirability of the family keeping where it always had been, but Gertrude, his wife, was a lively and progressive lady; very able, very masterful and, according to all accounts, not very amiable except to her Duke whom she ruled. It may very well have been she who saw the advantages offered by the south wing of rooms, looking out on the Park and so getting their full quota of light and sun, which those in the north wing, looking out on what was once the Cistercian grave yard (a garden and trees had been planted there) did not. It is certain that, during the minority, work was continuing on the south wing, although specifications are lacking. It was when the fifth Duke came to his majority that the transformation got really under way and was completed, and in 1787 Henry Holland came to Woburn. Again letters and papers are almost non-existent. But the intentions of the young duke are plain to see as were those of his grandfather. The family was to have a set of rooms taking up all the south wing, elegant and lofty with long windows and looking out on to the sunlit terrace which was also designed by Holland. The change began with the sanctum of the 4th Earl, the library in the south-west corner. Now it was to be a library no longer. Holland transformed it into what he called an 'eating-room', although it was not to remain so. In the meantime the books went into the rooms beyond on the south side, an ante-room and two further rooms constructed by Holland out of the old stewards' and clerks' quarters. In the middle room, the one of importance, were placed pairs of Corinthian pillars, with bookcases—these appeared also in the other two rooms—of a charming design in white and gold. Over the bookcases were hung pictures which included the two Rembrandts bought by the grandfather: a Frans Hals, and a Cuyp, both self-portraits. Beyond these rooms were some private sitting rooms and perhaps a bedroom, although those occupied by the family were now transferred to the first floor south and west.

But the 'eating-room' did not last long as such. In 1800 the Duke decided that Bedford House in Bloomsbury must go to make way for the new Square that was planned. This was to be called Russell Square with new streets radiating from it. According

10. (Right) The State Saloon, as reconstructed by Henry Flitcroft. The 18-branch chandelier ('gilt in burnished gold') with blue silk tassel was bought in 1758 from 'W. Hollingsworth & Co.' for £99. The tapestry, depicting the 'Death of Ananias', is one of a set of five Mortlake pieces after Raphael cartoons and was acquired by William, 5th Earl. Their cost was about £300 and they were paid for in instalments. The chimneypiece—its companion is at the other end of the room—was modelled by Rysbrack in 1756.



11. The State Dining-Room, designed by Henry Flitcroft, with chimneypiece by Duval. In the middle of the table is the Ascot Gold Cup (1867), flanked by the seventeenth-century salts; equestrian figures of Gustavus Adolphus and Charles XII of Sweden. These are traditionally said to have been used at the coronation banquet of Louis XVI.



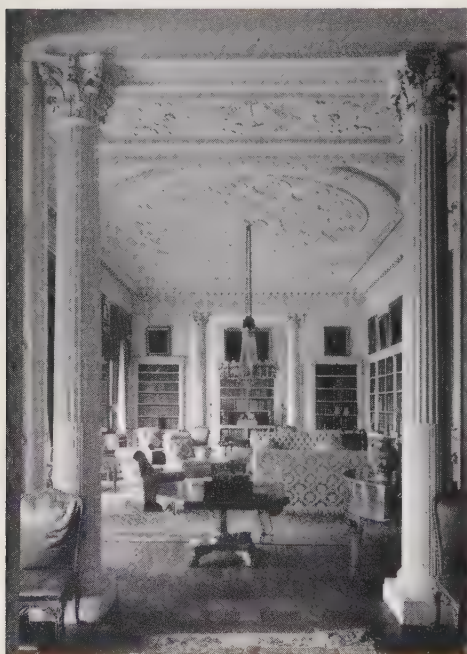
12. This room, in the south-west corner of the Abbey, was used by the 4th Earl as his Library. It remained as the Library until Henry Holland's reconstruction: and when Bedford House, Bloomsbury, was demolished the Canaletto paintings were brought from there to this room. To house the paintings the Library was cleared of books and re-named the Venetian Drawing-Room. This room is now the present Duke's private dining-room.

12



13. Many of the books formerly in the library (above) were transferred in 1800 to this Drawing Room in the south front. This is now the large family drawing-room. **14.** Formerly an 'estate business' room, this apartment, which Holland reconstructed as a living room, is now the small family drawing-room. **15.** The staircase, designed by Henry Flitcroft. The lower walls are now hung with portraits of the Earls of Bedford and their families. At left is Van Dyck's portrait of Francis, 4th Earl. Next to it is a portrait of Lucy (Harrington), wife of the 3rd Earl. Beyond is Gheeraert's portrait of the 3rd Earl, dated 1616.

13



14



15



to gossip the Duke never cared about the house. Accordingly it came down and the contents were sold at Christie's. It is possible that some items were bought in for the Duke, but not very many. They included, however, what were described as the 'seven very capital paintings from Raphael's cartoons by Sir James Thornhill', which had been purchased (in 1734, after Thornhill's death) by the 4th Duke for 200 guineas. They did not go to Woburn. Buying them in for 450 guineas, the grandson presented them to the Royal Academy. But one fine set of pictures, besides some portraits, was retained. There had hung in Bedford House a superb set of twenty-four of Canaletto's *Views of Venice*. It has never been possible to ascertain how, or when, they were acquired. Now they were brought to Woburn to be hung in the room which had been for so long the library and for a very short space of time the 'eating-room'. Cipriani's ceiling disappeared—investigations have shown it was a complete disappearance—to be replaced by mouldings. The great triple window was blocked up to make way for three of the bigger paintings. For light there were two smaller windows on the south side and the room was re-named the Venetian drawing-room. Two rooms looking west, the one small, and a bigger room beyond became the dining-rooms; the bigger displacing the hall below as a state dining-room.

Outside there were more alterations by Holland; the conservatory later turned into a sculpture gallery; a Chinese Dairy, a charmingly characteristic piece of work; a riding school and tennis court, and many new farm buildings. The young Duke had done much for Woburn, but he did not live long to enjoy what he had accomplished. When the Canaletto paintings came to Woburn the end for the young owner was not far off. In January, 1802, he was playing tennis in his new court and was fatally struck by a ball. He was in his thirty-seventh year, and had never married. His heir was his brother, John, a young widower with three little boys.

As Francis, the 5th Duke, the third of his line to leave a substantial mark on Woburn, had left the house, so it remained in substance for nearly one hundred and fifty years: a family house, with family rooms, elegant and graceful as Holland had made them, yet comfortable and homely as well, with the inevitable study, having a sort of tidy untidiness for the head of the house and a boudoir for his lady. The state rooms for the visits of royalty and great personages remained with the blue damask on the walls faithfully renewed. But in the state bedroom, although the blue damask was left, the bed with its blue hangings disappeared, to be replaced by a more modern structure, tentatively dated 1831, with a fine patchwork of very much the same date. In 1841 Queen Victoria with Prince Albert in the course of a royal progress stayed at Woburn, and had this room as her bedroom. The name was changed and the room became henceforth Queen Victoria's Bedroom. This may have been done as a mark of respect for the Queen, who was greatly attached to the Duchess of the day, Anna Maria, wife of the 7th Duke. It may also have been in response to an association with an event which left its mark on the minds of the household: just as a glass case in the bedroom still contains a faded sprig of orange-blossom, a

coloured print of the Coronation Procession and so forth. They are all reminders that Anna Maria had been lady-in-waiting to her Queen and had walked in the coronation and wedding processions.

So time went on, with innovations making their appearance here and there. Some of the rooms in the old family wing to the north became visitors' bedrooms. But others suffered the indignity of becoming household office rooms. The family were firmly established in their pleasant wing facing the sun. A few more bathrooms were introduced, gas appeared, and was followed by electricity. Even so, oil lamps and candles remained in use in some of the sitting-rooms and bedrooms until the third decade of the twentieth century.

During the war of 1914-18 the Abbey was turned into a hospital, leaving part of the south wing for the family's use. The then Duchess, wife of the 11th Duke, herself interested in all medical studies, became Commandant. Under her the Abbey hospital hummed with activity; but when peace returned there were few changes to be perceived.

After the Second World War, during which time the Abbey housed a government department, substantial alterations were made in the house. The east wing was found to be infected with dry rot and was demolished, to be replaced by a balustrade and steps, making the fourth side of the quadrangle. Due to the war and this subsequent reconstruction, the 12th Duke never lived in the Abbey. But, besides the change of plan from a four-winged to a three-winged house, other changes were coming. John, the 13th Duke, succeeding in 1953, decided to open the north and west wings to visitors. The latter wing was carefully kept to show the state rooms as they had been since John, the 4th Duke, created them with the help of Flitcroft. Two of the pieces of Mortlake tapestry went back to the saloon for which they had been made. The rooms in the north wing, considered until the eighteenth century to be almost sacred to the family, were now re-arranged so as to mark various stages in the history of the family and to display some of the treasures. Among these was the set of Sèvres presented to Gertrude, Duchess of Bedford, by the French king, and suitably watched over by her portrait, and by that of the King which he had given to her husband, the Duke. The south wing remains the family wing as Holland designed it with his ceilings, long windows and bookcases—except in one particular. The 4th Earl's library had, in the course of some three hundred and thirty years, undergone various vicissitudes. Now, after being successively the library, an 'eating-room', and a Venetian drawing-room (a name changed later to the Canaletto room), it was turned into the family dining-room, which was what Holland had planned. But the masterpieces of Canaletto still hang on the walls, except for two which have been re-hung in a corridor so as to allow the great triple window looking westwards, blocked up by order of Francis, the 5th Duke, to be re-opened once more. The library alone, if all else were missing, could tell the story and bear the imprints of the successive Earls and Dukes of Bedford, each of whom, after his particular taste, built, altered and re-arranged the house which the 4th Earl had created as a family residence.

Pietre Dure



and the Grand Tourist

BY HUGH HONOUR



2. (Above) **Samson and the Lion**, a small panel of *commesso di pietre dure* made at the beginning of the seventeenth century as part of the tabernacle intended for the *Cappella dei Principi*, probably to the design of Giovanni Bilivert or Lodovico Cigoli. (Museo dell'Opificio delle Pietre Dure, Florence.)

WHEN John Evelyn visited the Uffizi Gallery at Florence in 1644 he was much impressed by 'divers incomparable tables of Pietra Commessa, which is a marble ground inlayd with severall sorts of marbles and stones of divers colours, in the shapes of flowers, trees, beasts, birds & Landships like the natural'. Especially wonderful, he thought, was a *pietre dure* tabernacle, intended for the *Cappella dei Principi* in S. Lorenzo, to which an entire room of the Uffizi was given up, and he wrote that it was 'certainly one of the most curious and rare things in the World'. As for the sumptuous *Cappella dei Principi* itself whose walls are encrusted with vast areas of rare marbles and semi-precious stones, he termed it 'the third heaven if any be on Earth'. So taken was he with these flamboyant displays of technical virtuosity that, like many later visitors to Florence, he purchased 19 panels of *commesso di pietre dure* and, on his return to England, had them made up into a cabinet which is still at Wotton.

Purists were, and still are, critical of the designs and scornful of the materials used for these meretricious performances, but throughout the later seventeenth and the whole eighteenth centuries, most English travellers were fascinated by their ingenious craftsmanship and startlingly realistic *trompe l'oeil* effects. John, 5th Earl of Cork and Orrery, who was in Florence in 1754 remarked, in words that may easily be paralleled in many another grand tour correspondence or diary, that the Florentine mosaic tables in the Uffizi 'consist of jasper, topazes, agates, and all kinds of coloured marble so nicely put together, as to form the most beautiful figures, and the most natural representations of towns, woods, rocks, rivers, cattle, and people; not to mention a certain pearl necklace the beads of which my daughter tried in vain to take up in her hand'.

Founded in 1580, the Florentine *Opificio delle Pietre Dure*—or workshop of hard stones—was originally intended to provide rare vessels of agate, sardonyx, jasper, lapis lazuli and other semi-precious materials, cabinets, tables and wall decorations, for the Grand Duke. A new and more formidable task was assigned to the *Opificio* towards the end of the century when it was called on to produce *pietre dure* panels to cover nearly an acre of wall space in the *Cappella dei Principi*, the grandiose and gaudy mausoleum of the Medici family. This never-completed work advanced by fits and starts during the next three hundred years, but the craftsmen also found time to produce a multitude of smaller objects—exquisite reliquaries, table-tops, pictures, and even, on one occasion, a life-sized and disturbingly life-like bust of Vittoria della Rovere in which every detail of her countenance and dress was meticulously imitated in some semi-precious stone. Most of these objects were intended to grace the Grand Ducal apartments, but the enterprising Medici family, who sold the wines made on their estates even at the palace door, could easily be persuaded to part with productions of the *Opificio*. Indeed, they developed a brisk export trade in *pietre dure* designed expressly for the grandest

1. (Opposite) Table of Florentine mosaic executed between 1633 and 1648 to the designs of Jacopo Ligozzi and Bernardo Poccetti. The decorative motifs employed are all symbolic and include Florentine lilies, the oak leaves of the della Rovere family, dragons for the Grand Duke and shells with pearls in them for the Grand Duchess. During the eighteenth century this table stood in the Tribune of the Uffizi where it attracted as much attention as the masterpieces of painting and sculpture surrounding it. (Museo dell'Opificio delle Pietre Dure, Florence.)

3. (Below) A Florentine mosaic portrait of Cosimo I executed by Francesco Ferrucci after a painting in oils by Domenico Cresti in 1598. Portraits of Ferdinando I and Pope Clement VIII were executed at about the same time and are amongst the earliest independent works produced by the *Opificio*. (Museo dell'Opificio delle Pietre Dure, Florence.)





4. The *Cappella dei Principi* in the church of S. Lorenzo at Florence, begun in 1604 as a mausoleum for the Medici family but never completed. Its walls are encrusted with panels of hard stones and rare marbles. The sarcophagi are of porphyry. Grand tourists seem to have regarded this pompous building as one of the principal wonders of modern Italy.



of grand tourists, cunningly advertising their wares by exhibiting them amidst the masterpieces of painting and sculpture in the Uffizi. After the death of the last Medici the work of the *Opificio* was carried on under the patronage of the Lorraine-Hapsburgs and in the early nineteenth century a museum of *pietre dure* was formed to act as a shop window for the Florentine craftsmen.

In the eighteenth century rich travellers brought considerable quantities of *pietre dure* back to England. The 3rd Duke of Beaufort, for instance, who went to Italy in 1726, commissioned the vast cabinet for which he paid £500 and which is still at Badminton. It is a great piece of furniture and, as Sir Osbert Sitwell has remarked, 'a sophisticated work of art, beautiful in its ingenuity and engineering, as well as in colour and design, but it will not be liked by those who care only for old oak'. A contemporary letter from Florence records that 'several of the nobility and connoisseurs of the city have found the Cabinet of an exquisite and perfect workmanship'. Virtuosos less affluent—or less extravagant—than the Duke of Beaufort contented themselves with a few small panels, like those which were later made up into a cabinet of Robert Adam's design (Nos. 9 and 10), or with cheaper though no less attractive imitations of Florentine mosaic in scagliola.

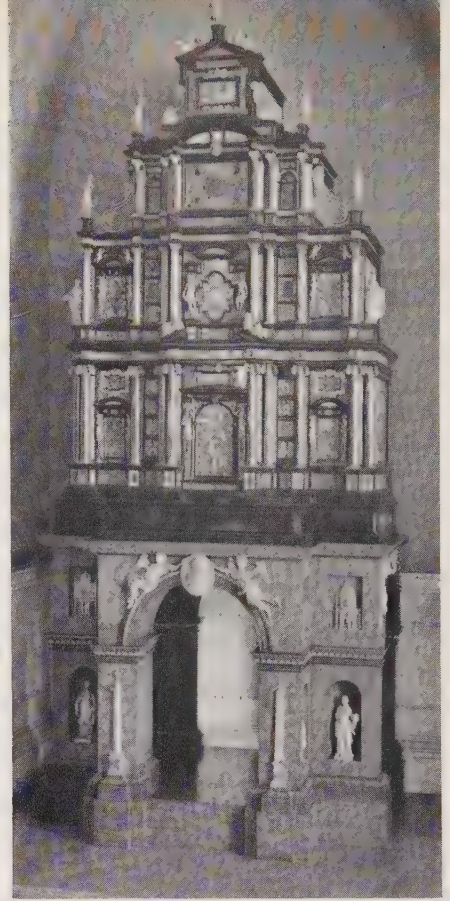
Even in these austere days Florentine craftsmen produce small wares in *commesso di pietre dure* to satisfy the modern tourist, and the courtyard of the museum of the *Opificio* still resounds with the noise of grinding and cutting as the craftsmen skilfully shape and fit together the fragments of semi-precious stones, working in much the same way as their predecessors of three hundred and fifty years ago. The designs have changed, however, and among the wares they now produce are copies of the more popular paintings in the Florentine galleries and abstract works in the manner of Mondrian.



5. *Sculpture*, and, 6. *Architecture*, executed in *commesso di pietre dure* towards the end of the eighteenth century after paintings by Giuseppe Zocchi. Some fifty similar works were made for the Grand Duke Francois of Lorraine between 1737 and 1765, and are now in the Hofburg at Vienna. (*Museo dell'Opificio delle Pietre Dure*, Florence.)



7

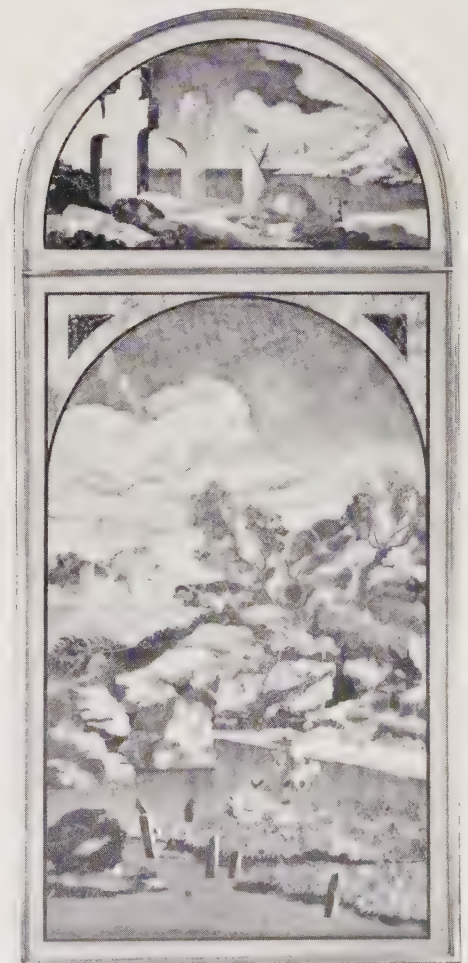


8

7. *Pietre dure* low relief of Cosimo II, executed by Orazio Mochi (1619-1620) on a design by Giovanni Bilivert and originally intended to form part of an altar frontal which Cosimo II wished to present to the church of S. Carlo Borromeo at Milan. Lapis lazuli, porphyry, cornelian, and many other hard stones, gold and diamonds were freely used in this work. (*Museo degli Argenti*, Florence.) 8. A *pietre dure* cabinet made for Felice Peretti, Pope Sixtus V (1585-1590), of amber, sapphires, emeralds, and other precious and semi-precious stones, set with miniature portraits in alabaster of various members of the Peretti family. The frame is of ebony. Unfortunately the history of this remarkable object is unknown but it was at Stourhead before 1776. The stand was made for it by Thomas Chippendale the younger in 1802. Stourhead, Wiltshire: reproduced by courtesy of the National Trust. (Photograph: *Country Life*.)



9



10

9. A cabinet decorated with panels of *pietre dure*, and, 10, detail of the central panel. This was made for Kimbolton Castle, Huntingdon. The panels, as a signature on the back of one reveals, were made by Baccio Cappelli at Florence in 1709, but the cabinet dates from the 1770's. Among the Adam drawings in the Sir John Soane Museum there is a design for a similar cabinet inscribed 'for Her Grace the Duchess of Manchester, made to receive Eleven pieces of Scagliola (*sic*) Landscips . . .' (*The Victoria and Albert Museum*.)

The 'Cabinet' at Felbrigg

BY FRANCIS W. HAWCROFT, *Deputy Curator, Norwich Castle Museum*

THE alterations made by William Windham to the room known as 'the Cabinet' at Felbrigg Hall, Norfolk, and the collection of paintings that decorates its walls makes an interesting study of the taste and enthusiasms of an English squire in the middle of the eighteenth century. I am accordingly most grateful to Mr. Wyndham Ketton-Cremer for kindly placing at my disposal certain letters in his possession at Felbrigg, and for providing other facilities to help me with this account of Windham's activities as patron and collector.

Thomas Windham, a younger son of Sir John Wyndham of Orchard Wyndham, Somerset, built in the early years of the seventeenth century the south or entrance front of Felbrigg, which had passed to him through the death of a cousin, also Thomas, in 1599. The house was considerably enlarged during the 1680's by his son, William, who employed William Samwell to add the red-brick west wing (No. 1). This wing is set at right-angles to the Jacobean front of the earlier house and, at the other end, contains the Cabinet which another William Windham was to remodel some seventy years later (No. 2).

Shortly after the west wing had been completed, William died and Felbrigg passed to his son, Ashe Windham, who had one child only, William, born in 1717. When this last William reached the age of twenty-one he was sent abroad on the Grand Tour and his young tutor, Benjamin Stillingfleet, accompanied him. The two men stopped first at Geneva and then travelled to Rome, where they appear to have stayed for a large part of 1739 and 1740. They were back in Geneva by September, 1740, and there joined a group of friends whom they had already met in Italy. Mr. Ketton-Cremer in his book, *The Early Life and Diaries of William Windham*, devotes a chapter to the exploits of this group, known as the Common Room, during their stay in Switzerland and describes their explorations of the valleys and glaciers of Savoy.

It was not until 1742 that William Windham journeyed down the Rhine to return to his own country. His relations with his father for the next seven years were disagreeable, but in 1749 Ashe died and William inherited Felbrigg. He moved into the house with the large collection of pictures that he had acquired on his travels, and it was not long before he had engaged the architect, James Paine, to make internal alterations.

Paine was set to work on the Cabinet, which was intended for the display of most of these paintings. The two windows on the west front had to be blocked in order to provide more hanging space, and a bow window was thrown out on the north side as an alternative source of light. The plaster ceiling was partly re-designed and Paine's rococo touches can be distinguished in places from the deeper modelling of the earlier parts; a new chimney-piece had to be fitted, and new hangings supplied. In a letter of 8th December, 1751, addressed to Mr. Frary, his steward at Felbrigg, Windham writes from London: 'I have seen Paine and approved his drawing for the chimney piece of my wife's dressing room . . . he hopes to send at the same time the hangings for the Cabinet . . . in about 20 days.' On 15th January, 1752, another letter was sent to Frary: 'Paine writes me word that he has order'd another Chimney piece for the Cabinet.' The wording

of these letters suggests that the redecorating of the Cabinet was nearing completion in the early part of 1752.

The next move in William Windham's scheme was to hang the pictures and there are four plans, presumably in his own hand, showing how they should be arranged on the Cabinet walls. Each painting is represented by a rectangle on these drawings, and each bears its title and the name of the artist. Space is allocated for exactly fifty pictures, which are arranged so that an attractive pattern is achieved in the hanging. The arrangement was carried out according to Windham's designs and, apart from a few changes made in the first half of the nineteenth century, has remained untouched during the past two hundred years (No. 3).

Most of the pictures in the Cabinet were undoubtedly collected by William Windham on his Continental travels, and the main feature of the room, apart from an enormous naval battle by Simon de Vlieger, is the series of twenty-six gouache landscapes by Giovanni Battista Busiri and six large oil paintings by the same artist. The titles of the majority of the small gouache views are fully inscribed, again in Windham's hand, on the reverse, with the date 1739 on eleven of them and 1740 on another ten. These charming studies, light and pleasing in colour, were painted at Rome and depict sites of interest in that city or scenes of the neighbouring countryside. Some show the cascades at Tivoli and Terni; others the tombs of Roman Emperors or the ruins of ancient temples (Nos. 4 and 5).

The artist of these many landscapes, G. B. Busiri, is a figure almost unknown to us, yet his pictures were highly prized by contemporary collectors such as Windham and his friend, Robert Price of Foxley. Clumber also housed some views by him and there is a sketch-book of the artist in the Fitzwilliam Museum at Cambridge. Robert Price appears to have acquired his Busiris in Rome at the same time as William Windham, for he mentions them in a letter written on his return journey to England. He travelled ahead of other members of the Common Room group in Geneva, and it is to them that he writes from Paris on 9th November, 1741. The letter is addressed to Windham and contains the following references to Busiri: 'The other day I invited Laurent and Le Bas to breakfast with me and to show them Busiris Landscapes. I was very agreeably surprised to see Soubeyran whom they brought along with them. They look'd over all Busiris things and were vastly pleas'd with them. We afterwards went out together to the Sweedish Ambassador's who has some fine pictures, and a great collection of fine drawings, we found him with the Count de Chelus (presumably Caylus), I show'd them my Busiris things that I had brought along with me; they both liked them much. The Ambassador ask'd me for his direction, and told me he would certainly employ him.'

Price was back in London when he wrote again to the Common Room on 19th December, 1741, this time addressing his letter to Lord Haddington. He tells how he concealed his Busiris in his fiddle case to cross the Channel, and later declares: 'I would not give the worst of my Busiris watercolours, for four of the best pictures I ever saw of him (referring to John Wootton).



1. William Samwell's west wing of Felbrigg Hall, Norfolk. This was added in the 1680's. On the right can be seen the Jacobean part of the house, and the bow window of the Cabinet appears on the left.

2. A general view of the Cabinet, built by Samwell but enlarged and redecorated by James Paine, 1751-2, for William Windham.

3. The south-east corner of the Cabinet, showing William Windham's hanging arrangement for his Busiri landscapes. The chimneypiece is mentioned as being on order in a letter from Windham to his steward, January 1752.



Hallam Ashley, Norwich





6. G. B. Busiri. 'The Great Cascade at Tivoli', oil on canvas, $38\frac{1}{2} \times 53\frac{1}{4}$ in. This and the two gouache studies here illustrated are to be lent to the 'Eighteenth-century Italy and the Grand Tour' Exhibition at Norwich Castle Museum (see pp. 234-237).



4. G. B. Busiri. 'The Ponte Rotto, Rome', gouache on paper, 9×14 in. An inscription on the back in William Windham's writing reads: 'Pons Senatorius now Ponte Rotto at Rome. G. B. Busiri pinxit Romae 1739.'



5. G. B. Busiri. 'The Ponte Lucano and Tomb near Tivoli', gouache on paper, $9 \times 13\frac{1}{4}$ in. Windham's inscription reads: 'Sepulchre of Plautius near Tivoli and the Ponte Lucano near it. G. B. Busiri pinx. Romae 1739.'



7



8

7. J. Glauber. 'Landscape', oil on canvas, 24½ × 30 in. One of a pair of landscapes that Windham collected during his Grand Tour.

8. Egbert van der Poel. 'The Beach at Scheveningen', oil on panel, 10 × 12½ in. This picture is drawn on the mid-eighteenth-century wall-plans at Felbrigg as: 'Scheveling. — pinx.'

I have shewn my Father my Busiris things, my prints that I bought at Paris, and given him a notion of what he is to expect from my Collection of prints, and Musick, that is comming by the Carrier. He commends me much for having lay'd out my money in so sensible a manner, and not having let slip an opportunity of buying what will be continual source of pleasure to me.'

Windham must have felt a similar affection for his Busiris as they are all so carefully labelled and play such an important role in the furnishing of his Cabinet. The six oils by this artist are large in size and, like the gouache landscapes, they depict views in the locality of Rome. Two of them, long in shape, show 'Frascati' and 'Civita Castellana', another pair represents 'The Great Cascade at Tivoli' (No. 6) and 'The Cascatelle at Tivoli', and the remaining two are upright water-fall compositions, 'The Falls at Terni' and 'View in Italy'.

Besides these works by Busiri, Windham brought back from Italy two gouache studies by Pietro Bianchi, one of which is 'The Tomb of Cecilia Metella', a pair of flower paintings by Karel van Vogelaer, known in Italy as Carlo dei Fiori, and two Poussinesque landscapes by Glauber. The Bianchis were painted in Rome according to Windham's inscription on the back of each, as were the flower pieces by Vogelaer, who signed them from there. Glauber also worked in Italy and his two landscapes clearly derive from a study of Nicolas and Gaspar Poussin (No. 7).

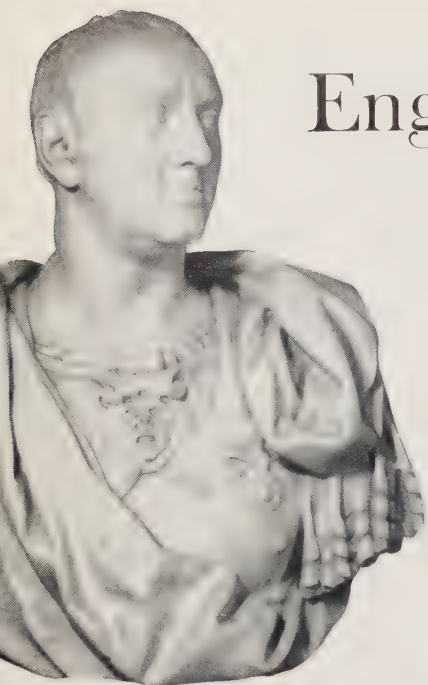
The remaining pictures in William Windham's Cabinet show a marked taste for marine painting, mostly of the Dutch School. There is no evidence as to how these were acquired, though they

appear on the four wall-plans and are listed in the 1764 inventory of Felbrigg. Windham might have collected them on his homeward journey through Holland in 1742, or he might have purchased them afterwards in London. It is interesting in itself that a collector of that period should combine a taste for Italian landscapes and Dutch sea-pieces. In addition to the de Vlieger, three Willem van de Velde and a small 'Beach Scene', ascribed by Ellis Waterhouse to Egbert van der Poel (No. 8), were hung in this room. The collection was completed by a 'Christ in the Garden' by Carlo Maratti, two landscapes by Cornelis Huysmans, 'Cows' by Saffleven, a 'View on the Danube' by P. Brill, a 'View of the lesser cascades at Tivoli, a copy by Nichols' and, above the door, a naval battle of 1729, in which Captain Charles Windham took part, painted after the event by Richard Paton.

Felbrigg passed to Vice-Admiral William Lukin in 1824, and it was he who added a number of other Dutch pictures to the collection. Wall plans of the Cabinet dated June 1835, similar to those sketched by Windham, show that the Admiral introduced a Backhuysen seascape into the room and, by moving two small Busiris to the narrow wall strips on the north side, he made room for a pair of pictures, probably the two Italian harbour scenes by Abraham Storck that hang there today. Otherwise, William Windham's pictures are hanging exactly as he planned that they should, dominated by the work of Busiri, whom Stillingfleet described as 'one of the first masters of drawing landscapes with the pen' at that period (W. Coxe, *Literary Life and Select Works of Benjamin Stillingfleet*, 1811, Vol. II, Part I, p. 170).

English Patrons and Italian Sculptors in the first half of the eighteenth century

BY HUGH HONOUR



THIS article deals with five separate but not wholly unconnected instances of the patronage of Italian sculptors by Englishmen in the first half of the eighteenth century. Although it would be rash to draw any general conclusions from such limited material, especially in a field which has been so little studied, the story of the works here illustrated tempt one to suggest that English patrons played a much more important role in the development of Italian eighteenth-century sculpture than has hitherto been recognized. The English Milords were, of course, by far the richest and most voracious collectors of Italian art in this period and it is not altogether surprising that their taste, with its strong classical bias, should have affected the complaisant Italians. But their patronage had somewhat curious results, nevertheless; for whereas good examples of Italian baroque or rococo sculpture are seldom found in England, nearly all the leading Italian eighteenth-century sculptors are represented in English collections by copies after the Antique. The English mania for ancient marbles made it more profitable for them to produce such wares than to create original works—and the impetus this gave to the growth of neo-classicism need hardly be stressed.—Editor.

The first group of works with which we are concerned was executed at Rome in the very last years of the seventeenth century by P. E. Monnot for the 5th Earl of Exeter. Pierre Étienne (or Pietro Stefano) Monnot was born at Besançon in 1657 and went to Rome sometime before 1687 and there, except for a period at Cassel between 1712 and 1728, he worked until his death in 1733. He executed such important commissions as the tomb of Pope Innocent XI in St. Peter's and many statues for major Roman churches, including the Lateran and the Gesù. He is therefore considered as having been an Italian rather than a French sculptor.

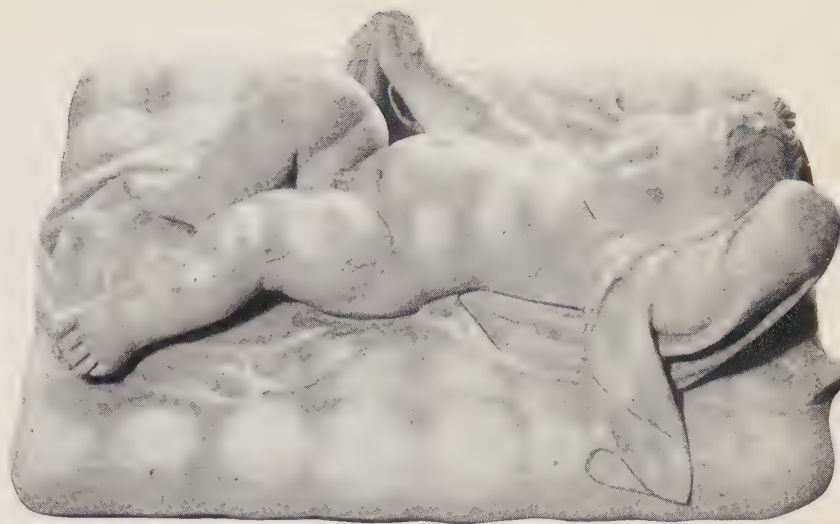
The story of how Monnot came to work for Lord Exeter is recounted by Lione Pascoli¹ who appears to have known the sculptor personally. Whilst visiting the church of S. Maria del Popolo, Lord Exeter was impressed by the monument to Cardinal Savo Mellini which Monnot was then putting in place and, getting into conversation with the sculptor, remarked that he would like to commission something from him. A few days later the Earl sought out the sculptor in his studio and commis-

sioned him to execute 'un monumento col di lui ritratto, e della moglie con cinque altre statue grandi, ed una piccola'—a monument with his own and his wife's portraits, six other statues, five large and one small. A price was fixed, and although Monnot was not able to begin the work immediately he produced several designs which won Lord Exeter's approval—'feccegliene bensì alcuni disegni, che molto gradi, e sceltone uno lo pregò a cominciare quanto sollecitamente potesse il più, il modello'. Unable to stay in Rome until the sculptures were finished, Lord Exeter left Monnot well supplied with money and taking 'il disegno'—presumably the drawing for the monument—returned home whence he sent frequent letters urging the sculptor to complete the work. Eventually the sculptures were shipped from Ripagrande to England where they were received with great satisfaction. The monument (No. 4) to which Pascoli refers is in St. Martin's Church, Stamford, where it was set up in 1704,² but his description of the other six works is too vague to permit precise identification. At Burghley House there are, however, five carvings in marble either signed by or attributable to Monnot. These consist of a high relief of the *Madonna and Child*, signed P. S. MONNOT/FCIT. ROMA/1700 (No. 2), two small figures of children (No. 3) which are unsigned but clearly by the same hand, a bust of Lord Exeter inscribed: P. S. MONNOT ROMA 1701 (No. 1) and an unsigned bust of Lady Exeter.

Monnot's grandiose monument to Lord and Lady Exeter at Stamford is one of the very few works by a major Italian sculptor in an English parish church and its pompous magnificence can hardly be rivalled elsewhere in England. It is, moreover, a very interesting document in the history of taste. Whereas the *Madonna* relief and the two *putti*, which are baroque variations on the classical *Genius of Sleep*—a motive used by Algardi many years before for his *Sonno* in the Villa Borghese—are characteristic products of the Roman school at the end of the seventeenth century, the monument seems to show a not wholly successful combination of Italian and English ideas. Its general design is one that had frequently been employed for Papal monuments and the two allegorical statues which flank it might have walked out of

any of the greater Roman churches. Indeed, they derive from the two figures which Algardi placed on either side of his monument to Leo XI in St. Peter's and are similar to those which Monnot perched, somewhat uncomfortably, on his monument to Innocent XI. But the effigies in immaculate antique costume follow a pattern more usual in England than in Italy at this date and may very well have been thus attired at the special behest of the patron. The desire for archaeological accuracy of detail has been carried to the extreme of giving Lord Exeter a Roman haircut in place of the flowing full-bottomed wig which late seventeenth-century sitters had usually retained even when they wished to be portrayed in classical garb. The novelty of this treatment is more clearly evident in the bust of Lord Exeter at Burghley House (No. 1) which might, were it not for the turn of the head and the slightly ruffled toga, be mistaken for one of the busts in the heroic Roman fashion which Rysbrack began to execute in England in the 1720's. This bust is similar in handling to Monnot's busts of Pietro and Antonio Millini (S. Maria del Popolo, Rome) which Lord Exeter is said to have admired. In all other respects, however, the Millini busts are quite unlike that at Burghley House; for the sitters are attired in armour of a Renaissance type half hidden by flowing baroque drapery and are shown in all the glory of long wigs. Another bust at Burghley House, representing the 5th Earl of Exeter's brother, William Cecil (No. 5) swathed in nondescript drapery but similarly without a wig, and carved by Francesco Maratti of Padua,⁸ who otherwise worked in an uncompromisingly baroque manner, would tend to confirm the suggestion that this style of presentation was due to the patron rather than the sculptor.

To impute any precocious neo-classical leanings to Lord Exeter the patron of such baroque decorators as Verrio and Laguerre, might seem absurd. Yet it is hard to resist some such conclusion when confronted by his bust and the effigies on his tomb. He would certainly have shared Jonathan Richardson's flattering belief that 'No nation under Heaven so nearly resembles the



3

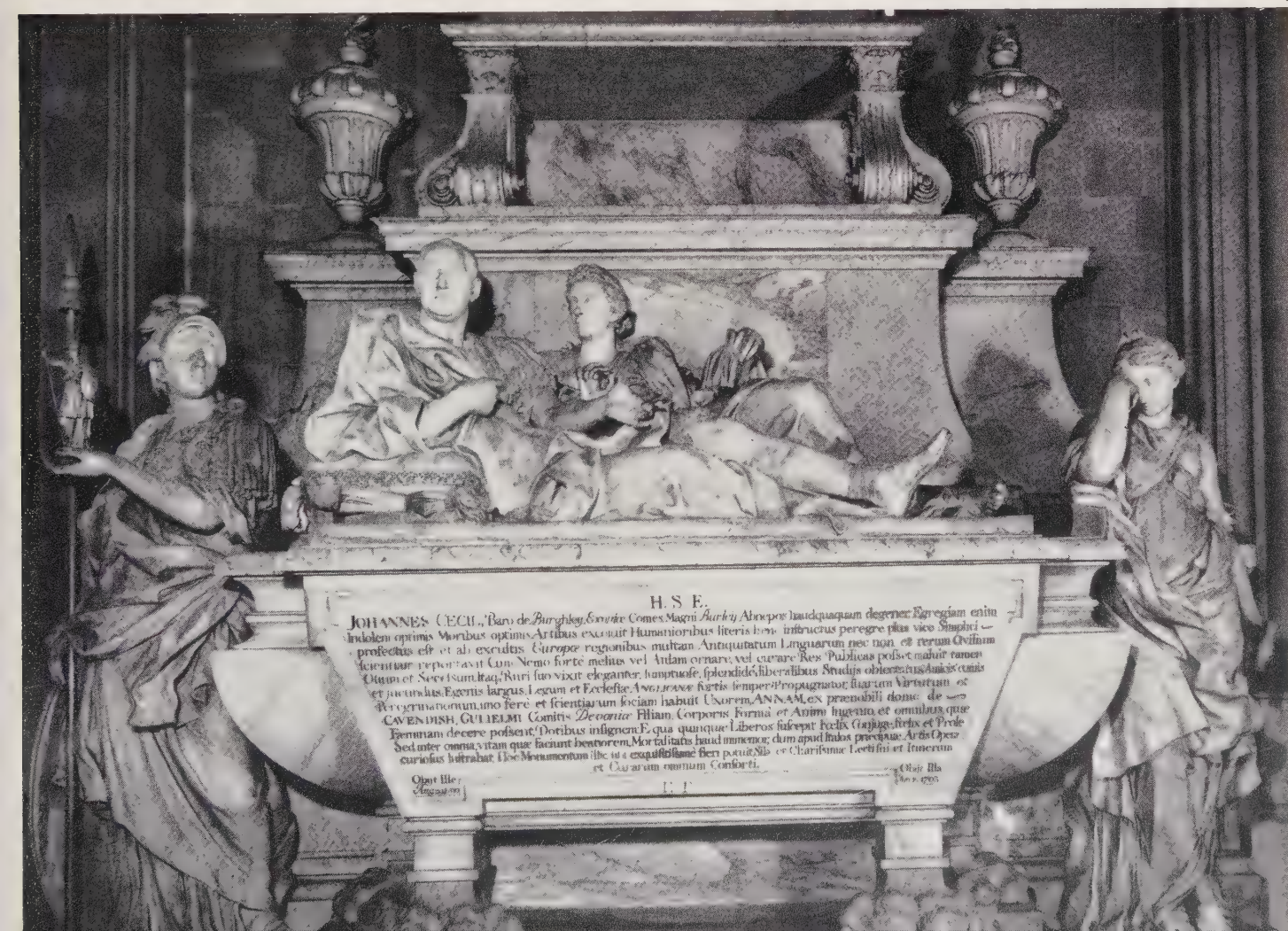
ancient Greeks and Romans as we. There is a haughty carriage, an elevation of thought, a greatness of taste, a love of liberty, a simplicity, and honesty among us, which we inherit from our ancestors, and which belong to us as Englishmen'.⁴ Those who saw themselves in this agreeable light naturally wished to be represented as antique Romans.

A further point of interest regarding Roman taste at the turn of the century is raised by Lord Exeter's choice of Monnot to execute these works for him. Monnot was a member of the Le Gros-Théodon group of Franco Roman sculptors who derived

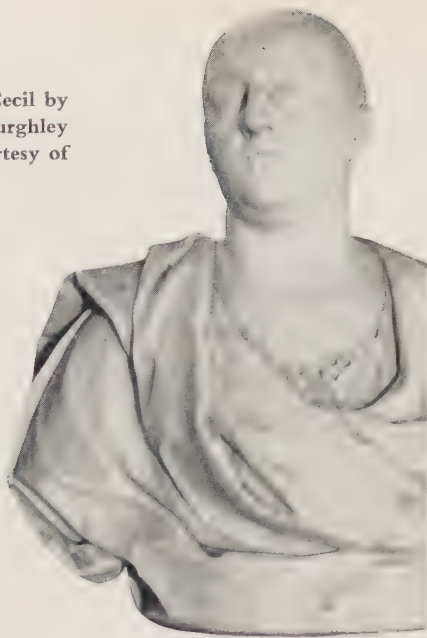
1. Bust of the 5th Earl of Exeter by P. E. Monnot, executed in Rome, 1701. 2. 'The Madonna and Child' by P. E. Monnot, 1700. 3. 'The Waking Child' by P. E. Monnot. All three pieces are at Burghley House, Stamford, Northamptonshire, and reproduced by courtesy of the Marquess of Exeter.

4. Monument to the 5th Earl of Exeter and his Wife, executed in Rome by P. E. Monnot, St. Martin's Church, Stamford.

4



5. Bust of Lord William Cecil by Francesco Maratti. At Burghley House, reproduced by courtesy of the Marquess of Exeter.



through Domenico Guidi from Algardi and the classicizing François Duquesnoy. Although never a *pensionnaire*, Monnot was in touch with the French Academy at Rome which, together with sculptors like Girardon, kept alive the spirit of French classicism until the end of the seventeenth century; and he would, we may surmise, have been inclined to agree with its director, La Teulière, when he stated in 1693 that 'L'on peut dire que trois hommes, Bernin, Pietro da Cortone, Borromini, y ont entièrement ruiné les Beaux-Arts par les libertés qu'ils ont pris tout trois de donner beaucoup à leur goust particulier, ou pour mieux dire, à leur caprice'.⁵

The next group of works takes us from Rome to Florence and from Burghley to Blenheim where Vanbrugh's great baroque palace was being reared. On 9th May, 1709, Sir John Vanbrugh wrote to one Mr. Hopkins to say: 'I am directed by the Duke of Marlborough, to desire the favour of a letter to Mr. Crow⁶ at Leghorn about some statues which are to be bought for Blenheim'.⁷ Twelve statues had been recommended to the Duke by Sig. Giraldi, the Florentine envoy in London, who was obtaining the Grand Duke's permission for their removal. 'What is to be desir'd of Mr. Crow is: That he'll give himself the trouble of stepping over to Florence to treat for these statues'. The serviceable Mr. Crowe was also required to buy 'two figures more . . . They are Cutt by one Barrata in Florence; who has sent the designs of 'em to Sigre. Giraldi . . . Sigre. cavall: Gabuzzi⁸ in Florence will have a Letter from Sigre. Giraldi to assist Mr. Crow in this purchase'. Of the twelve statues, possibly antiques, we hear no more save when Vanbrugh, on 10th April 1710, suggests that Baratta should be commissioned to proceed with his two figures, remarking: 'The figures Your Grace gave orders to buy (designed for the Niches in the Saloon) are still held at double what they are judged worth. But if the owner sees your Grace begins to employ Barrata, it is probable that he may come to reason'. As the original project for statues in the saloon was abandoned in favour of painted decoration by Laguerre, we may assume that the owner did not 'come to reason'. Giovanni Baratta was, however, ordered to carve the two figures of which we shall hear more anon. In the same letter Vanbrugh refers to other Italian statues for Blenheim, commissioned from the great sculptor in bronze, Massimiliano Soldani: 'I have received two letters from Dr. Newton⁹ . . . He tells me that having obtained the great Duke's leave to cast the figures he immediately set Soldani to work and that there having been moulds newly taken for the Elector Palatine, the Duke had consented the figures should be

formed upon these moulds which would give a great dispatch to the work'. He then goes on to say that one third of the price should be paid to Soldani at once, one third when the statues were half finished and the remainder when they were delivered, the whole amounting to about £1,000. The four figures, copied from the *Venus*, the *Wrestlers*, the *Knife-Whetter* and the *Faun* in the Uffizi, were eventually sent to Blenheim¹⁰, but unfortunately cannot now be traced.

Giovanni Baratta's two figures in marble had a more eventful history. Left to his own fancy, as Vanbrugh had suggested, Baratta proceeded to carve two larger than life-sized statues of *Valour* and *Glory*¹¹ which he finished in 1715 (No. 6). For some reason best known to herself, the Duchess of Marlborough then decided that she did not want them and for the next five years they remained in the sculptor's studio at Florence. There they might well have stayed had news of them not come to the Duke of Chandos when he was building Cannons. 'I have lately received letters from Genoa wch. mention two Statues Baratte hath made for my Ld. Duke', he informed the Duchess of Marlborough on the 16th January, 1721'. 'His Grace hath already I understand paid a considerable sum of Mony on their Acct. & there still remains due about 250: Dollars: the Artificer who made them upon their being suffer'd to lie so long upon his hands imagines that there hath been some representation made of them to yr. Grace to his prejudice, and that you don't intend to take them upon wch. I have had an offer of them but before I hearken to any such proposall I thought it very proper to Acquaint yr. Grace wth. it to know yr. Grace's pleasure thereupon'. The Duchess's consent was obtained and Chandos promptly wrote to 'Mr. Davenant'¹² saying that he would pay the money still owing for the statues, order pedestals for them and have them sent to England. On the 21st October he was able to tell Davenant that the statues and plinths had been sent to the English consul at Leghorn and he had accordingly despatched a gold watch 'to present in my Name to Sigr. Barratta for his great pains &



troubles in this Affair', and also 'two Dozen of Citron Water, Six bottles of Usquebaugh, ten dozen of our best ale and strong beer, & 20 Dozn. of Redstrake Cyder, which I deign the Honr. of your Acceptance'. Shortly after the statues arrived in England the Duchess of Marlborough was informed, erroneously, that one of them represented her recently deceased spouse. Gallantly, the Duke of Chandos offered to give both of them to her on the condition that she would leave them to his family after her death, remarking by the way that neither bore any resemblance to the great Duke. The offer was declined, but in April, 1724, the termagant Duchess changed her mind again and demanded the two statues. Fortunately they had already been placed in Cannons and entailed by the Duke of Chandos. Both figures therefore remained at Cannons until 1744 when, after the Duke's death, all its contents were sold. The figure of *Glory* (No. 6) is now in the Fitzwilliam Museum, Cambridge,¹³ but its companion has unfortunately disappeared.

Shortly after Soldani had completed his series of statues for Blenheim he was engaged to cast four figures for another English patron, the 3rd Earl of Strafford. On the 10th August 1714, Lord Strafford wrote to Christopher Crowe, the British Consul at Leghorn, saying that he had arranged to have some statues sent to England on a man-of-war. 'These are some statues casting for me at Florence, which I have desired may be address to you . . . I have built a pritty large house in which I have a large Gallery which will have a Pavilion at each end, & which Pavillion I woud have seperated by two colones & two pedestals for Statues wherefore I should think myself much obliged to you if you could get me four marble columns of the dimentions here enclosed, as likewise enough of the same marble for the pedestals & capitals of the Pillasters after the composite order, and likewise as much as will make four pedestals for the 4 statues . . .'¹⁴ Crowe replied on the 3rd September: 'Your Lordship does not mention in whose possession the Brazen statues are at Florence, but I suppose its Sigre. Massimiliano Soldani Benzi that casts them'.

Asking if the columns are to be entirely finished in Italy he states that 'One Sigre Barratta did some very fine ones for the King of Denmark, and as he has a respect for the English, heele be very proud of being employed for your Lordshipp, not only in this but likewise for Statues if you had a need for any'. At the end of the month Lord Strafford wrote to say that he did not want the capitals to be finished in Italy but 'only the feuillages marked in a ruff manner', and the sculptor of the figures 'is the same that did those for the Duke of Marlborough' (i.e. Soldani). Some unexplained alteration of plans now took place—perhaps in connection with Lord Strafford's recall from the Embassy at the Hague—and on the 10th November, Soldani, more in anger than in sorrow, wrote Crowe a letter which was forwarded to Lord Strafford some months later. In this Soldani says that he has heard that the statues for Lord Strafford have been ordered from 'Mon Foggini', the author of the Borri monument in Leghorn Cathedral (i.e. G. B. Foggini), that he does not know why this commission has been given, that he is deeply grieved and fears that his Lordship will suppose he was unwilling to serve him when he would very gladly have worked for him as he had for the Duke of Marlborough. After more compliments he ends by remarking, somewhat acidly, that he has heard that the statues have not yet been begun.

Four life-sized marble statues were executed for Wentworth Castle, Lord Strafford's seat, and were to be seen in the gallery there until 1948 when the contents of the house were auctioned and dispersed. Representing Antinous (No. 7), Apollo, Ceres and a Priestess,¹⁵ they were all copies after the antique and may be attributed to Giovanni Battista Foggini, the leading Florentine sculptor of his time, who had executed similar works for Louis XIV¹⁶ at Versailles.

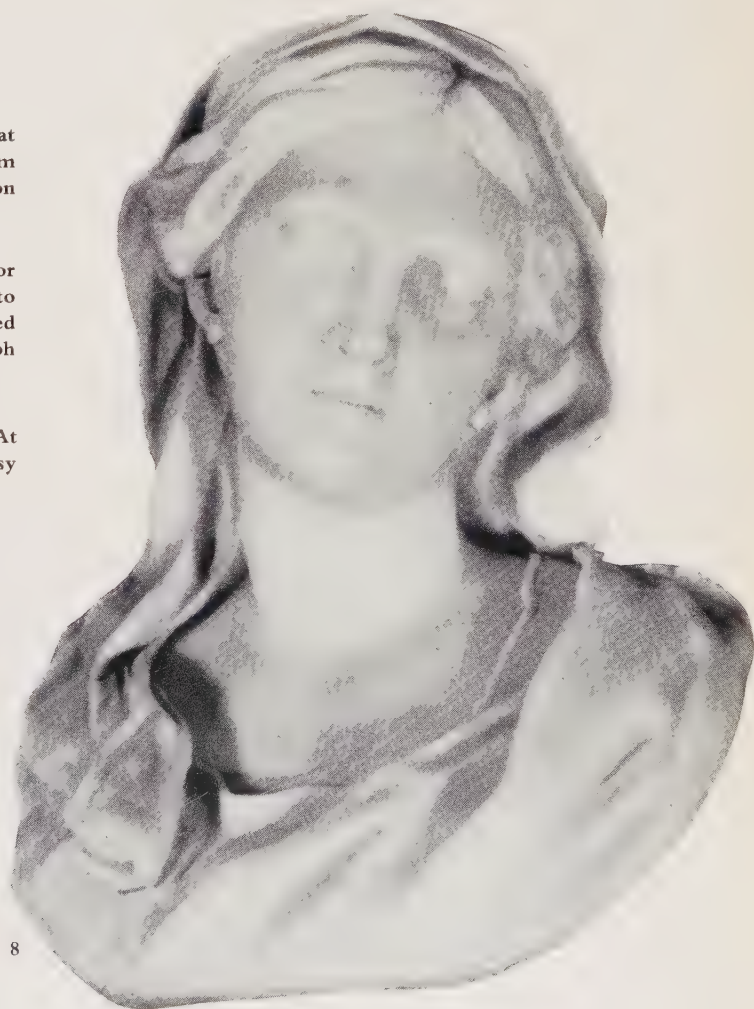
Camillo Rusconi's bust of the *Madonna* at Houghton (No. 8) is one of the finest examples of early eighteenth-century Italian sculpture in England and it is therefore all the more unfortunate that we know nothing about its origin. The attribution to



6. 'Glory' by Giovanni Baratta, executed at Florence between 1710 and 1715. The Fitzwilliam Museum, Cambridge, reproduced by permission of the Syndics.

7. 'Antinous'. A carving after the antique made for Wentworth Castle, Yorkshire, here attributed to G. B. Foggini. Sion House, Clent. Reproduced by courtesy of J. Hickman Esq. (Photograph Gayroma.)

8. Bust of the Madonna, by Camillo Rusconi. At Houghton Hall, Norfolk. Reproduced by courtesy of the Marchioness of Cholmondeley.



Rusconi goes back to Horace Walpole who mentioned, in his account of his father's house and collection at Houghton in 1743, 'a genteel bust of a Madonna in marble, by Camillo Rusconi.'¹⁷ It then stood over the chimney in the drawing room, where it has remained to this day. Horace Walpole also lists as works by Rusconi four other busts of 'Rome, Minerva, Antinous and Apollo Belvedere' which stood in the porch on the east front of Houghton Hall. But these have unfortunately disappeared.¹⁸ The description leads one to believe that they were copies after the antique. Rusconi is known to have done such work, and Pascoli¹⁹ records that he executed copies of the Farnese Hercules and the Apollo Belvedere for some un-named Englishman who departed from Rome and left them on his hands.

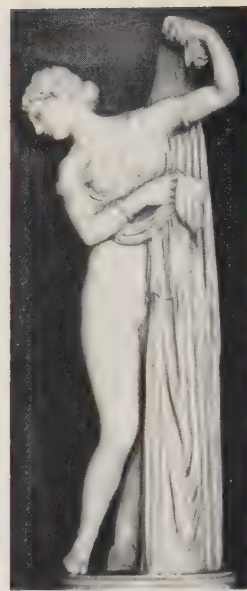
Although it is unsigned and undocumented, there is no reason to doubt the attribution of this bust of a Madonna to Camillo Rusconi. It is, indeed, a characteristic example of his work and so close in style to the figure of *Religion* on his monument to Pope Gregory XIII in St. Peter's (executed between 1720 and 1723) that we may suggest that it was carved at about the same date. Like this figure, the bust shows the influence of François Duquesnoy's St. Susanna in the church of S. Maria di Loreto, which was perhaps the most widely admired seventeenth-century statue in Rome in the eighteenth century. It also has remarkable affinities, especially in the treatment of the hair, with a bust in the Museo Estense at Modena which has recently been attributed to Duquesnoy.²⁰ After his early and somewhat flippantly baroque period, when he worked principally in stucco, Rusconi developed a classicizing style and naturally turned to the works of Duquesnoy for inspiration. On occasion he also worked as a restorer of antique sculptures and he is said to have supplied the head of a statue of Artemis at Holkham Hall, Norfolk.²¹ It is significant that A. R. Mengs should have considered him the last Italian sculptor worthy of mention, though he found his works more 'gustose' than 'perfette'.²²

The next series of statues introduces us to a new generation of sculptors all of whom were pupils of the artists to whom reference has already been made. Consisting of four figures and one group, they were all executed for Lord Malton, the eldest son of the 1st Marquess of Rockingham, between 1749 and 1750, and still remain at Wentworth Woodhouse in Yorkshire. On 5th July, 1749, Lord Rockingham told his son, 'if you when at Rome chuse to lay out 4 or 500 £ in Marble Tables, Statues, as you Shall judge agreeable to you I will answer your Bills to that Summ for that Purpose there are eight niches in the Hall the statues should be about six foot high . . .'²³ On 19th August Lord Malton replied that he was ordering some Siena marble tables and that he 'wished trying to get copies done in marble of the best antique statues. My Lord Strafford²⁴ had four which cost him 500 £'. The works were commissioned and on 15th April next year Lord Malton told his father: 'I have been obliged to take up (£)200 to advance the others money which is scarce here, the People so poor that so large a work as these that if one did not advance money, the Greatest Sculptor here would starve before it was finished.' However, four statues by the first Roman sculptors of the day, were carved and sent to Wentworth Woodhouse, together with four more by British artists working in Rome.²⁵

The four single figures executed by Italian sculptors are all direct copies from the antique. A *Venus* (No. 10) copied from the figure at Naples (Reichwein I, 328), was provided by G. B. Maini, a pupil of Camillo Rusconi, who was shortly afterwards commissioned to make a series of ancient Roman busts for Lord Charlemont,²⁶ but died in 1752 before he had begun them. Filippo della Valle,²⁷ a pupil of G. B. Foggini and Camillo



9



10



11

Rusconi, provided the statues of *Flora* and *Germanicus* (No. 9). The former of these is copied from a figure in the Capitoline Museum (Reichwein I, 216), with very slight variations which give it an eighteenth-century air, and the latter from a statue in the Louvre (Reichwein I, 161), presumably executed after a plaster cast.²⁸ But the most interesting of these figures is the *Antinous*²⁹ (No. 11) by Bartolomeo Cavaceppi, the notorious restorer of antique sculptures. A pupil of P. E. Monnot, Cavaceppi won a prize at the Academy of St. Luke in 1732 for a copy after Bernini but soon turned his attention to the antique and settled down to the profitable work of restoring ancient fragments and selling them to the virtuosi. His handywork is to be seen on the ancient marbles of many an English collection. According to Adolf Michaelis,³⁰ he 'invented a regular system of methodical restoration, which in theory was excellent and almost incontrovertible, but in practice was only so far to be commended as Cavaceppi surpasses most of his contemporaries in taste and execution. Through several decades all the most important finds and purchases of antique sculptures passed through Cavaceppi's hands and were made to submit to his rejuvenating arts'. As one of the few surviving works wholly and admittedly from the hand of this famous restorer, the *Antinous* at Wentworth Woodhouse may be of interest to the Classical archaeologist as well as the student of eighteenth-century sculpture.³¹

In addition to these copies after the antique, Lord Malton obtained a life-sized group of *Samson Slaying Two Philistines* (No. 12) by Vincenzo Foggini, the son and pupil of G. B. Foggini. Unfortunately there are no clear references to the purchase of this interesting work in the Wentworth Woodhouse papers. But we may safely assume that it is identical with the 'marble groupe' whose arrival at Wentworth Woodhouse was announced by Lord Rockingham on the 23rd January, 1750. It is inscribed on the base: *Vin Foggini/Sculpsit Flo/rentinae/1749*.

Amongst the works carved by Italian sculptors for English patrons in the eighteenth century, Vincenzo Foggini's *Samson* is unique in being neither an imitation of the antique nor an original baroque creation. Were it not signed it would surely provide a singularly difficult, if not insoluble, problem of dating and attribution. It is, in fact, a pasticcio of the only two modern Italian sculptors whose genius was acknowledged by the mid-eighteenth century *virtuoso*: Giovanni Bologna and Michelangelo. In style it closely resembles Giovanni Bologna's *Samson and a Philistine* (at

9. 'Germanicus.' A copy of an antique statue by Filippo della Valle, executed at Rome c.1750. 10. 'Venus.' A copy of an antique statue by G. B. Maini, executed at Rome c.1750. 11. 'Antinous.' A copy of an antique statue by Bartolomeo Cavaceppi, executed at Rome c.1750. Three pieces at Wentworth Woodhouse, Yorkshire and reproduced by courtesy of the Earl Fitzwilliam.

12. 'Samson slaying two Philistines.' By Vincenzo Foggini, executed at Florence in 1749. At Wentworth Woodhouse and reproduced by courtesy of the Earl Fitzwilliam.



Buckingham House, London, between 1714 and 1762; now in the Victoria and Albert Museum) which was in turn derived from a model by Michelangelo for a *Samson and Two Philistines*.³² Small bronze reproductions of both these works were almost certainly to be found at Florence in the eighteenth century, and Vincenzo Foggini evolved his composition by an ingenious combination of the two groups. The individual figures also derive from the same Michelangelo and Giovanni Bologna groups, one of Foggini's Philistines being taken from Michelangelo and the other from Giovanni Bologna, while his Samson derives equally from both. He made one very significant concession to contemporary taste however, by bringing the pose of his Samson slightly closer to that of the central figure in the Laocoon. Although it may be thought to lack the vigour of Giovanni Bologna (not to mention Michelangelo), Vincenzo Foggini's *Samson* is no mean achievement. The anatomy is correct, the arrangement effective and the carving crisp and lively.³³

Vincenzo Foggini's *Samson* and the series of copies after the antique at Wentworth Woodhouse bring us to 1750 and the beginning of a new phase in the relations between English patrons and Italian sculptors. The demand for ancient marbles—and the prices British connoisseurs were prepared to pay for them—had risen to such a height that many of the ablest Roman sculptors were devoting their talents exclusively to restoration. It is significant that Cavaceppi, whose *Antinous* at Wentworth Woodhouse shows him to have been a sculptor of great technical skill—at least the equal of Filippo della Valle or Vincenzo Foggini—should never, after his student years, have essayed an original work. And the large private collection of antique statuary which he amassed testifies to the very lucrative nature of his profession. Hence, perhaps, the dearth of good original sculptors at Rome in the middle of the eighteenth century. But it must be remembered that this passion for antiquity created the climate for the great neo-classical revival in the second half of the century.

At about the same time another change in the relations between English patrons and Italian sculptors began to take place. In the late 1740's Simon Vierpyl and Joseph Wilton,³⁴ who won the Pope's Jubilee gold medal in 1750, went to work in Rome, where they subsisted mainly by carving copies after the antique for English grand tourists. These first swallows were soon followed by a small colony. Nollekens who was in Rome from 1760 to 1770, Banks from 1772 to 1779 and Hewetson who arrived before 1770 and died there in 1799, all executed original works in a pronouncedly neo-classical style, far in advance of their Italian contemporaries. At Florence, Francis Harwood was carrying on a brisk trade in copies of antique busts throughout the 1760's. As Nollekens remarked: 'there is F.H. at Florence who is knocking the marbil about like faway & belive he as got more work to do than any One Sculptor in England'. Meanwhile, an increased number of Italian sculptors had gone to seek their fortunes in England, notably Giovanni Battista Capezzuoli who accompanied Wilton in 1755, Agostino Carlini who went in the later 1750's, and Giuseppe Angellini, Giuseppe Ceracchi, Giovanni Battista Gianelli and Giovanni Battista Locatelli who travelled thither in the 1770's. At this period England presented a far richer field of patronage for the sculptor than Italy and it is notable that Canova, who had been converted to the neo-classical faith by Gavin Hamilton, owed some of his first commissions to English patrons. 'The English are not a sculptural nation' says Dr. Pevsner, but they cannot be denied an important role in the development of Italian sculpture in the eighteenth century.

NOTES

¹ L. Pascoli: *Vite de' Pittori, Scultori* . . ., 1736, Vol. II, p. 491. The tomb of Cardinal Mellini to which Pascoli refers was erected in 1699. It consists of a naturalistic half figure of the cardinal flanked by busts of Pietro and Antonio Millini dressed in armour partly swathed in baroque drapery.

² See R. Gunnis: *Dictionary of British Sculptors*, 1953, pp. 261, 287. Lord Exeter died in 1700 and his wife in 1703; their monument was set up by William Palmer who probably carved the epitaph and some of the architectural details. It seems probable that the inscription dated 1704 on the slab beneath the two figures was added when the monument was set up. According to S. Lami: *Dictionnaire des Sculpteurs de l'École Française sous le Règne de Louis XIV*, 1906, p. 383. Monnot also executed a statue of *Andromeda* for Lord Exeter, but I have not seen this work.

³ The bust is inscribed: *Franc. Maratti Patavinus fecit Roma*. Francesco Maratti, whose most famous work is his monument to Carlo Maratti, the painter (to whom he does not appear to have been related) was in Rome by 1700 and died there in about 1719. Unfortunately the date of Lord William Cecil's visit to Rome is not recorded.

⁴ Quoted by F. Saxl and R. Wittkower: *British Art and the Mediterranean*, 1948, p. 68.

⁵ A. de Montaignon: *Correspondance des Directeurs de l'Académie de France à Rome*, 1887, Vol. I, p. 381.

⁶ Christopher Crowe was British Consul at Leghorn and appears to have been a patron of arts in a small way. Four Venetian views painted for him by Luca Carlevaris and a portrait of him by Angelo Trevisani are at Kiplin Hall in Yorkshire.

⁷ This letter and that dated 10th April, 1710, are printed in L. Whistler: *The Imagination of Vanbrugh*, 1954, p. 233-236. The statues were in the garden of 'Sigr. Bracci' but this cannot be the sculptor Pietro Bracci. As the Grand Duke's permission had to be obtained for their removal it seems likely that they were antiques, though the drawing of their proposed arrangement at Blenheim (*op. cit.* pl. 39) shows works of a contemporary character.

⁸ Presumably Niccolò Gabburri, the Florentine dilettante to whose MSS biography of artists reference is made below.

⁹ This is presumably Sir Henry Newton, the British envoy at Florence from 1704 to 1709 who remained in Florence until 1711. He was a notable virtuoso.

¹⁰ An anonymous life of Soldani in *Serie degli Uomini i piu Illustri* . . . Florence, 1775, Vol. XII, p. 100, refers to these works: 'Lavorò per il Duca di Marlborough quattro Statue grandi di bronzo . . .' J. Dallaway, in *Anecdotes of the Arts*, 1800, p. 391, refers to them in his account of sculpture at Blenheim.

¹¹ Gabburri, in his MS biography of Giovanni Baratta (Biblioteca Nazionale, Florence, Cod. Pal. 1377-1380, p. 1308) states that the sculptor 'Per il Duca di Marlborough mando in Inghilterra due statue maggiore del naturale che una figurata il Valore l'altra la Gloria.'

¹² This is probably 'Enrico Davenans', the writer of a letter to Domenico Gabbiani in 1721 which appears in Bottari-Ticozzi: *Raccolta di Lettere*, 1822, Vol. V, p. 309. He is said to have come from England to serve the Republic of Genoa and later to have held some position in the Medici court at Florence.

¹³ The letters from the Duke of Chandos quoted in this section are preserved among the Chandos papers in the Huntington Library, California, and printed by permission of the trustees. I am much indebted to Mr. Carl Winter for drawing my attention to them, for supplying much information about Baratta's statue of *Glory* (which he will be publishing in his forthcoming *History of the Fitzwilliam Museum*) and for telling me of its history between 1744 and the present day. It was presented to Cambridge University in 1748 by Peter Burrell and placed in the Senate House, moved to the Law School in 1812 and to the Fitzwilliam Museum in 1885. The statue is inscribed: *IOANNES BARATTA FECIT FLORENTIAE ANNO MDCCXV*. The companion piece seems to have been at Ditton Park in the eighteenth century and may probably be identified with a 'beautiful whole length statue of the Great Duke of Marlborough in the character of Mars' attributed to Joseph Baratta, which was sold at Christie's on 25th April, 1804, for 180 guineas; see R. Gunnis *op. cit.* p. 40.

¹⁴ This and the other letters which passed between Lord Strafford and Christopher Crowe are quoted from the Strafford papers in the British Museum, Add. MSS. 22,221, ff. 259, 261, 263, 265; and (the letter from Soldani) Add. MSS. 22,223, f. 11.

¹⁵ The *Antinous*, copied from the figure in the Capitoline Museum (Reichwein: *Repertoire de la Statuaire Grecque et Romaine*, 1906, I, p. 161) is now the property of J. Hickman Esq., of Sion House, Clent, to whom I am grateful for permission to publish this work. The *Ceres* (or *Juno*) copied from a statue in the Uffizi (Reichwein I, 200) and the *Priestess* copied from a statue in the Pamphili Collection (Reichwein I, 447) now belong to P. Benson Esq., of Chaddesley Corbett. I have not been able to trace the *Apollo*.

¹⁶ According to Gabburri (*op. cit.* p. 1185) these were of the Venus de Medici, the Faun, the Wrestlers and the Knife-whetter in the Uffizi. The copy of the knife-whetter is now at Versailles.

¹⁷ In *Aedes Walpolianae*, compiled in 1743 but not published until 1747, *The Works of Horatio Walpole*, 1798, Vol. II, p. 247.

¹⁸ See: H. Walpole *op. cit.* p. 265. Dallaway, *op. cit.* p. 192 says that the busts were in bronze. The building in which they stood was pulled down in 1778. I am very grateful to the Marchioness of Cholmondeley for information about the sculpture at Houghton and for giving me permission to publish her Madonna bust.

¹⁹ *op. cit.* vol. I, p. 263. Ugo Donati in *Artisti Ticinesi a Roma*, 1942, p. 535, says that these were small bronzes but they may equally well have been marble copies of whole figures or of their heads alone.

²⁰ See R. Salvini in *The Burlington Magazine*, 1948, p. 93.

²¹ See A. Michaelis: *Ancient Marbles in Great Britain*, 1882, p. 309. According to the Earl of Leicester's account book one 'Lucca Corsi' was paid 'for a head of Diana and for his assistance in buying the above said statue 26 cr. 8 p.' on 30th April 1717. But Matthew Brettingham stated that Camillo Rusconi was responsible for the new head. It seems probable that Corsi was the dealer through whose hands the statue passed and who commissioned Rusconi to restore it.

²² *Opere di Antonio Raffaillo Mengs*, 1787, p. 330.

²³ This and the following letters which passed between Lord Rockingham and his son are quoted from the Wentworth Woodhouse papers (M.2. Correspondence book, part ii, pp. 515, 518, 531, 536, 538) by kind permission of the Earl Fitzwilliam to whom I am also indebted for permission to publish the statues at Wentworth Woodhouse. I am also indebted to Miss E. F. Casson for her help in obtaining photographs. Inscriptions on the bases of the statues record the names of the sculptors. Richard Warner in *A Tour through the Northern Counties*, 1802, refers to the statues as: 'A *Flora*, by Philip Valle, *Antinous*, a naked figure, most beautiful, particularly the hair, by Cavacippi, *Germanicus* a naked figure represented as declaiming, by Philip Valle; great expression in the face and hands. *Venus Callipege*, by Maina, delicate and graceful . . .'

²⁴ This is presumably the 4th Earl of Strafford (son of the 3rd Earl) who was in Rome 1740/1. It is possible that the statues in question were bought on this occasion and may be identified with those formerly in the Gallery at Wentworth Castle, in which case these works could not, of course, be by G. B. Foggini.

²⁵ These are copies of *Apollo* and the *Clapping Faun* in the Uffizi by Simon Vierpyl (both signed and dated, Rome 1751) and the *Venus de Medici* and another faun by Joseph Wilton.

²⁶ See M. J. Craig: *The Volunteer Earl*, 1948, p. 84.

²⁷ Gabburri *op. cit.* p. 955, states that Filippo della Valle 'Fece il Ritratto del Sig. Robinson Inglese in marmo, somegliantissimo che lo mando in Inghilterra'. This bust may have been of Sir Thomas Robinson of Rokeby who was in Rome in 1731 but I have been unable to trace it.

²⁸ Plaster casts of two statues of 'Germanicus' were in the French Academy at Rome at this date.

²⁹ This statue, of which a copy was also made for Wentworth Castle (*vid. sup.*), was highly regarded in the eighteenth century for its fineness of carving. The anonymous author of *Voyage d'un Amateur des Arts* (Amsterdam, 1783, vol. ii, p. 177) remarks: 'Cette exécution étonne . . . On remarque par exemple, si l'on glisse une bande de papier entre les génitoires & le haut des cuisses, qu'elles en sont si finement détachées, que le morceau de papier ne s'en échappe point, tant cette séparation est traitée avec finesse & légèreté'. It is now thought unlikely that this statue was intended to represent Antinous.

³⁰ *op. cit.* p. 67.

³¹ A copy of an antique statue of Diana by Cavaceppi is in the Villa Ruffo at Rome; see E. Lavagnino: *L'Arte Moderna*, 1956, vol. I, p. 129.

³² See John Pope-Hennessy: *Samson and a Philistine*, 1954.

³³ The very brief note on Vincenzo Foggini in *Thieme Becker* may be supplemented by Gabburri's unpublished MS biography (*op. cit.* p. 2433). 'Imparo prima il disegno da Tommaso Redi poi la sculture del celebre Gio. Battista Foggini suo Padre. Oltre a diverse opere fatte in Patria fece per la maesta del Re di Portogallo la statua colossale in marmo dell. Apostolo S. Jacopo Minore nell' anno 1731 per la nuova chiesa di Mafara . . . Nell' anno 1736 fece una statua che si vede collocata al nuove sepolcro del famosissimo Galileo Galilei . . . Vide Roma ma per pochissimo tempo, a cagione della morte de Padre. Vive ora prosperamente in Patria nel 1740, ed e uno dei maestri dell' Accademia del Nudo Fiorentino . . .' He also carved the monument to his father, with a portrait bust, in the Carmine at Florence (*see: Serie degli Uomini i piu Illustri*, Florence, 1775, vol. xii, p. 74).

³⁴ The following information about British sculptors in Italy and Italian sculptors in England is derived from R. Gunnis *op. cit.*

Mr. Kent, Art Dealer, and the Fra Bartolommeo Drawings

BY JOHN FLEMING

THE recent sale at Sotheby's of forty-one drawings by Fra Bartolommeo, which reached the astonishing total of £100,985, has raised some interesting problems of provenance involving an Englishman named Kent. It has naturally been assumed that this collector was William Kent the architect, but it should be pointed out that he was not the only Englishman of that name who bought and collected drawings in Italy during the eighteenth century. We have, in fact, some record of another Kent, active as an art dealer in Florence and Rome in the late 1750's, and it is the purpose of this brief note to try to establish his identity.

The forty-one drawings by Fra Bartolommeo were acquired in the early eighteenth century by the well-known Florentine *virtuoso* Gabburri who had them bound into a sheepskin volume bearing his coat-of-arms on the frontispiece. The Cavaliere Francesco Maria Niccolò Gabburri (1675-1742), known as the Chevalier Gadbury to his English friends,¹ was President of the Florentine Academy, carried on a voluminous correspondence with all the *cognoscenti* of the day, including Mariette,² and amassed a famous collection of drawings which was inventoried in 1722.³ According to Mariette,⁴ the Gabburri Collection was bought from his heirs by 'un Anglois nommé Kent, en 17...' It was then put up for sale in London but did not have 'beaucoup de faveur, chose assez singulière,' remarked Mariette, 'car tout ce qui vient d'Italie est réputé bon pour les Anglois'. Mariette also records another purchase made by 'un Anglois nommé Kent', that of the Luti Collection.⁵ Since William Kent the architect had been a pupil of Benedetto Luti in the 1710's and is said to have been in Italy in the 1730's, buying works of art for Lord Burlington,⁶ it has been assumed that the Luti and Gabburri Collections were sold c.1730 and that it was William Kent the architect who bought them. In fact, however, the Luti Collection was not sold until 1759⁷ (eleven years after William Kent's death), and, as we have seen, the Gabburri Collection was not sold until after Gabburri's death in 1742. The purchaser cannot therefore have been William Kent the architect. But if William Kent did not buy Luti's and Gabburri's drawings, who was the 'Anglois nommé Kent' mentioned by Mariette?

The longest account of Kent the art-dealer is contained in an unpublished letter written by Richard Dalton, the engraver and antiquary, to Lord Bute.⁸ The letter is dated from Florence the

23rd December 1758. Dalton writes: 'Although Florence has been much search'd yet (I) have been able to pick up seven choice drawings to add to the great collection I hope to make. Mr. Stosch's collection are several of them good, but more very indifferent and many names given to them, many very falsely ascribed to Raphael and other great names. Another collection and very large in point of Quantity was purchased by a Mr. Kent who having married an alderman's daughter with a large fortune has taken it in his head to turn dealer in both Pictures and Drawings, and in my humble opinion as he has not the least genius in that way will pay for his learning in the end. As I had learnt that this collection was pickt some years ago and supply'd with other volumes, there was no danger of their (indecipherable) me about them although they were not a little puff'd at Florence where are great masters in knowing how to sell a collection twice over, as the Florentines are infinitely more refined than the Lombards'. It is tempting to suggest that the collection 'very large in point of Quantity' which had been 'pickt some years ago and supply'd with other volumes', was the Gabburri Collection, particularly in view of Mariette's remark that 'sa collection fut trouvée à sa mort plus nombreuses que belle'.⁹ Unfortunately there is no further mention of it or of Mr. Kent the art dealer in Dalton's letters to Lord Bute.

Mr. Kent appears to have had some dealings with Lord Bute, however, either in 1758 or later, for a letter addressed to 'Mr. Kent, Gentilhomme Anglois' at Florence from Philip Stosch (dated 29th September 1758) is preserved among the Bute papers at Mount Stuart. This letter provides no further information about Kent, except that he seems to have contemplated purchasing the famous Stosch Collection of antique coins and gems. In the following year, however, we hear of him at Rome, again in connection with Stosch, to whom Winckelmann wrote (17th November 1759): 'I took the 3 zecchins I asked for from Mr. Kent'. On the 29th March, 1760, Winckelmann told Stosch that he had dined four times with Kent but that he now appeared to be avoiding him, and on the 14th June he reported Kent's sudden departure for Florence on account of his wife's insanity. Winckelmann asked Stosch to give Kent his kind regards and to remind him to send a copy of Pope's works from England. At this point Kent vanishes from the Italian scene together, no doubt, with the large collection of drawings he had bought at Florence.¹⁰

Although our information about Mr. Kent the art dealer is as yet very fragmentary it may well be that other drawings will come to light which can be traced to him with greater certainty than those by Fra Bartolommeo which were recently sold at Sotheby's.¹¹

⁹ *ibid.* Vol. II, p. 275.

¹⁰ Collected edition of Winckelmann's letters (ed. Rehm & Diepolder: Berlin 1952-57) Vol. II pp. 48, 54, 85, 90.

¹¹ I have been able to trace very few drawings from the Gabburri Collection. The Ashmolean Museum contains one by Giovanni da San Giovanni and two by Carlo Maratti (see K. T. Parker: *Catalogue of the Collection of Drawings in the Ashmolean Museum*, Vol. II (1956) Nos. 898, 901, 903. Mr. Denis Mahon has very kindly pointed out to me that Mariette mentions (*Abeceario* Vol. I pp. 63-65) several engravings by Zocchi after drawings by Guercino and that these were made at the behest of 'je crois M. Kent'. A number of plates by Zocchi after Guercino appear in the catalogue of the 1762 Luti sale, together with the original drawings by Guercino. Mr. Mahon informs me that there is reason to believe that these drawings were bought by Kent from the Casa Gennari (i.e. Guercino's heirs) at Bologna.

¹ See Allan Ramsay's letter to Mariette describing his visit to Gabburri in 1736 (Alistair Smart: *The Life and Art of Allan Ramsay* (1952) p. 30 and 217). Vertue gives a vivid account of Gabburri, (Walpole Soc., Vol. XXII. Vertue III pp. 154-5). See also Lugt's supplément to his *Marques*, p. 424 No. 2992b).

² Bottari-Ticozzi print much of Gabburri's correspondence in the second volume of their *Raccolta di Lettere*.

³ Printed by Campori in *Raccolta di Cataloghi ed Inventari inediti* (Modena 1870) pp. 521-596.

⁴ *Abeceario* Vol. II, p. 275.

⁵ *ibid.* Vol. III, p. 228. This also was bought 'pour la transporter à Londres'. The *Notices* of Henry Reveley, published in 1820, mention the Luti Collection and Kent as follows (pp. x-xi): 'Benedetto Luti died possessed of more than Fourteen Thousand Five Hundred Drawings; which were purchased by a Mr. Kent, and sold in England'. Lugt mentions in his *Répertoire* two Luti Collection sales in London (No. 1126 of 20th December, 1760, and No. 1255 of 8-11th December, 1762).

⁶ Margaret Jourdain: *The Work of William Kent* (1948) p. 40.

⁷ Mariette *op. cit.* loc. cit.

⁸ Bute papers at Mount Stuart quoted by kind permission of the Marquess of Bute.

Roman Façades in the Eighteenth Century

BY GERTRUD KØBKE SUTTON

DURING the past few years eighteenth-century Roman art has attracted far more attention than in the past and a Batoni or a Pannini, or even a Gavin Hamilton (a Scot yet a Roman resident) have their champions. However, Roman architecture of this period, although appreciated by a handful of specialists, has largely been overlooked or dismissed as of small account.

It is true enough that the achievements of the eighteenth century are not comparable with those of the two previous centuries. Yet it must not be overlooked that then, as before, Roman architecture aroused decided interest, as is attested by the records of innumerable travellers, of whom many were exceedingly knowledgeable about such matters.

Moreover, the visitor to Rome, especially if endowed with a critical sense, was faced with a particularly complex problem—that of deciding to what extent the buildings that greeted him conformed to the accepted canons of good taste, as then understood. In effect, he had to make up his mind (and the dilemma was a very real one) if the architecture then being built in Rome was in line with the contemporary efforts in, say, France or Austria, or whether he ought to dub what he met as old fashioned, bizarre or even 'Gothic'. These are questions which to some degree still face any student of the period.

Not the least of the problems connected with Rome's architecture is to discover if this city enjoyed her own periods of Régence or Rococo, and whether she evolved variants on these styles. If not, did eighteenth-century Rome produce its own native style—one that differed in any marked respects from those ruling elsewhere in Europe?

At the outset, the problem of defining the character of the Roman style, such as it was, hinges to some extent on the interpretation—which is never an easy matter—of such terms as Régence, Rococo and Neo-Classicism. All the same, it is reasonably clear that whereas in, say, around 1730 certain general characteristics were common to European architecture, certain fundamental differences also existed. And some of these distinctive variants were to be found in Rome.

Again, as Professor Elling has emphasised in his excellent study of this period's architecture, *Rom. Arkitekturens Liv 1680-1797* (Copenhagen, 1956), any attempt to discern the emergence of a Rococo in Rome demands that the context of each particular building be fitted into the complex of the city's framework—each building, too, must be studied for its own sake and only then related to the general state of architectural enterprise at that time. To maintain, for instance, that Roman architecture failed to yield a decorative style simply because the city lacked palaces and churches similar to those in France, Germany or Austria is to beg the question.

What we can, and indeed must, acknowledge, is that in Rome, a city with a very special background and position, the architect was compelled to seek a compromise, one which to some degree was dictated by the special circumstances and tradition of the site. In this respect, the nationality and background of the reigning Pontiff were clearly of decisive importance. Each Pope

favoured his own countrymen, summoning to Rome Florentines, Venetians, Sicilians, and Neapolitans. This permanent introduction of fresh blood from all over Italy affected all types of architecture, sacred and secular alike, and explains the working in the city of such diverse artists as Fuga, Raguzzini, Piranesi, and Vanvitelli. Yet this state of affairs did not necessarily entail a stringent artistic dictatorship, and the popular Benedict XIV, the 'Papa Tabaccone' (No. 1) was compelled to accept the façade of Santa Croce in Gerusalemme and Fuga's porch for Santa Maria Maggiore (No. 2: top right in No. 3), though in his view the one was a 'porcheria moderna', while the other, he said, made him look like an impresario.

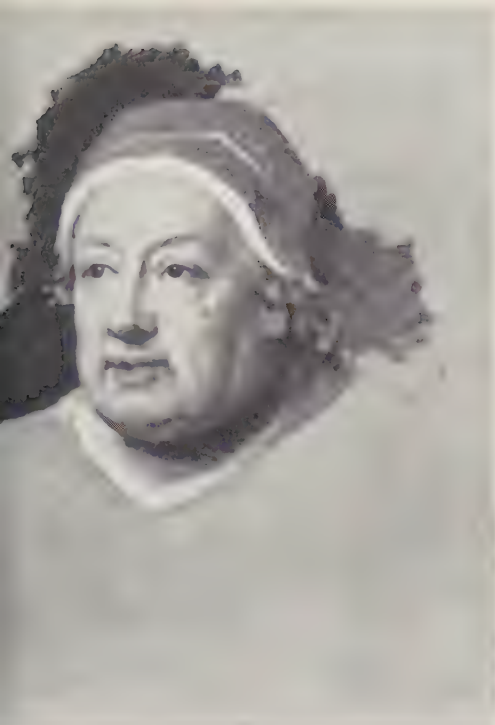
In assessing the Roman contribution at this period, one must always remember the buildings of the sixteenth and seventeenth centuries. They were solemn demonstrations of excellence that were overpowering in their effect: thus the architect who felt daunted by the precepts and practice of his predecessors could be pardoned. The happiest solutions were, as a consequence, frequently realised through adherence to the strong local tradition and arose from a judicious pilfering of the motifs and examples that lay everywhere to hand in the buildings of Michelangelo, Borromini, Bernini and many others.

In Rome the main sources of inspiration were firstly local and then national: Roman, then Italian. How could it have been otherwise? As a result receptivity to foreign influence was strictly limited, and is still a matter for debate. It can only occasionally be proven.

It is just possible, for example, that the Place Vendôme in Paris may have meant something for Salvi when he enlarged the Palazzo Odeschalchi in 1745, and that the rather novel approach practised by Raguzzini or Rauzzini, a native of Benevento in Sicily, might have stemmed, as Professor Elling suggests, from his knowledge of Austrian architecture, while Gallilei's stay in England and Ireland was of some consequence for his work at the Lateran Basilica.

Although the great men of earlier generations gave the decisive stamp to Rome, several of her essential characteristics were added in the eighteenth century (No. 3). Think only of the Spanish steps, the Fontana de Trevi, the Palazzo della Consultà, the stables of the Quirinale, the Piazza S. Ignazio, and the Palazzo Doria Pamphili—there is more than enough to form the theme for a Roman morning, a 'promenade Stendhalien'.

During the first part of the century, moreover, several grandiose schemes were proposed for the revision of the city's ground plan. These were projects that combined a delight in geometry and arithmetic with a profound disregard for costs and practicability. The will to produce was present, only the means were absent; for at this period the poverty of the Papal States hampered large-scale patronage. It was this that forced architects to prove their mettle on paper rather than in stone. Yet although Fontana's plan (1690's) for the reconstruction of the quarter around St. Peter's and his project for the building of a Church inside the Colosseum were never realised, their influence was far from being negligible.



1 2

1. 'Pope Benedict XIV', the 'Papa Tabaccone'. By R. Mengs. In the collection of the Duke of Wellington. 2. Fuga's Porch for Santa Maria Maggiore (see also top right in No. 3). 3. 'Roman Picture Gallery'. By Giovanni Paolo Pannini. The Boston Museum of Fine Arts.





4



5



6



8



4. 'The Piazza Navona, Rome, 30th November, 1730'.
By G. P. Pannini. The National Gallery of Ireland.

5. 'The Spanish Steps'. By Bernardo Bellotto. In an Italian private collection.

6. 'The Ripetta'. Attributed to Vanvitelli. The Rouen Museum.

7. 'Piazza del Popolo, Rome'. By G. P. Pannini. In the possession of Messrs. Thos. Agnew, London.

8. 'The Quirinale'. By Vanvitelli, one of a pair. In the possession of Messrs. Frost and Reed.

9. 'Pope Benedict XIV receives King Charles III of Naples in the Caffè House built by Fuga'. By G. P. Pannini. National Museum, Naples.



Fortunately the many temporary decorations required for church festivities, ducal celebrations and Royal entries provided the architect with an effective if transient outlet for his fantasy. A good illustration of the upheaval caused on such occasions was the fête given by the French Ambassador, Cardinal de Polignac, to celebrate the birth of the Dauphin, which was so splendidly depicted by Pannini (No. 4). Frequently the piazze and streets would come alive with triumphal arches, mountains, obelisks and allegorical figures of all types. Perhaps the most spectacular festival was the annual 'China' (hackney) celebration for which the decorations designed by the leading architects of the time are preserved in the form of engravings. For the celebration, the square, Piazza SS. Apostoli, in front of the Palazzo Colonna was transformed into a theatre or pleasure garden, with spitting fireworks and symbolical decorations.

In this connection, it must be remembered that only some sixty years earlier, Carlo Fontana had revolutionised the Italian as well as the European theatre with his Teatro Tordinone, a public theatre which possessed boxes and a stage complete with properties. In fact, the architect's additional role in the eighteenth century as a stage designer may well explain some of the predominant features of Roman and Italian architecture in general.

The consequence of this fruitful collaboration is most apparent in the form taken by the Roman square—the backcloth to an existence lived in the open. In a typical French square the attention is held by a centrepiece in the shape of a statue or column which creates a static fixed point from which the streets radiate. In Rome, on the contrary, the majority of the squares which are either triangular, oval, or based on some complex geometrical design, are full of movement. They lead the eye either towards a proscenium consisting of a church, palace, or fountain, or in pursuit of some remote perspective pinned down by an obelisk.

The most exciting of such vistas, for all its incongruities, is the Piazza di Spagna, then, as now, the heart of a quarter frequented by artists and tourists. It was here, for instance, that the English painters—a Richard Wilson or a Thomas Jones—collected their mail from the Caffè Inglese (decorated in the Egyptian taste by Piranesi). Here, too, De Brosse, ever observant, descended at the Monte d'Oro.

The square itself had been decorated with the Barcaccia fountain by Pietro Bernini, the father of Gianlorenzo, in 1627-29. Though of an unprecedented shape, the fountain designed to act as a *point de vue* for the Via Condotti was not properly linked with its setting—or anchored, perhaps one should say—until the Spanish steps, the beautiful *scalinate* which can be seen in a painting by Bernardo Bellotto in an Italian private collection (No. 5: centre left in No. 3) were added in 1723. These are now known to be based on a design by Gianlorenzo Bernini, although the actual execution was due to F. de Sanctis. It may well have been Alessandro Specchi who was responsible for the one important deviation from Bernini's project—the broken line of the steps themselves. For Specchi, who was the author of a rejected plan for the stairs, had used the same motif for the steps of the Ripetta, 1703-1704, now alas no more (No. 6). This charming little harbour at the end of the Via Condotti had as a backcloth the Church of S. Girolamo, and thus achieved a monumentality at variance with the true guardian of the port—the custom house, disconcertingly placed on one side.

This same theatrical quality may be observed in what is perhaps the most unusual creation in Rome of the 1720's—Raguzzini's square in front of the Chiesa di S. Ignazio. That this

10. 'View of the Forum, Rome'. By B. Bellotto. From the Paxton Hall Collection and now in the collection of Mr. and Mrs. Edgar Ivens.

11. 'The Fontana di Trevi'. School of Pannini. Formerly in the possession of Messrs. Knoedler.



10

aspect of the square was appreciated by Raguzzini's contemporaries is clear from Vasi's annotation to his print after it—*I Casamenti che formano Teatro avanti la Chiesa di S Ignazio*. This fascinating construction, with its concavities, is one of the most novel and daring solutions propounded during the century, and the eye is enchanted by the geometrical pattern composed of interrelated ellipses. Of all the vistas mounted in Rome during the period, this is closest to the witty and spirited edifices associated with the Rococo. Yet the difference is striking all the same: since whereas the French or Austrian Rococo presents a decorated surface, the nearest Roman equivalent relies for its effect on an interplay of pure shapes—a theatrical setting—which requires a parade of figures to divulge its final quality.

Figures themselves, moreover, are ever present in Rome. The exciting and dramatic atmosphere of the streets and piazze (the Piazza del Popolo or Quirinale: Nos. 3, 7 and 8) is one of those aspects of Roman life invariably noted by the visitor. How right they were to be dazzled by the succession of sights that were constantly presented: Church Festivals of all sorts, the daily Corso (the afternoon promenade by coach up and down the Corso), the Grand Conversazioni given by the Princes and Cardinals (where as many as 3,000 people were entertained) and the everlasting throng of pilgrims.

A concern for personal magnificence as opposed to personal comfort was typical not only of Roman life but of the city's palaces. Characteristically Roman, too, was the contrast afforded between the austere façade, a majestic courtyard and a grand staircase followed by as many ante-rooms as possible and then the anonymity of the private apartments. The general concern to 'far figura' expressed itself not in terms of an intimate salon and a good table (so typical of French life at this period) but in huge receptions held in vast galleries and in a retinue of domestics and horses. Last, but by no means least, the bedazzlement of one's fellows was to be encompassed by the erection of great and monumental architecture—as De Brosse, himself a gourmet, reluctantly remarks, 'une belle colonne cannelée vaut bien une bonne gelinotte'.

Yet as far as concerns the palaces and buildings, few innovations occurred from the turn of the century until the 1730's. A change came when Pope Clement XII was elected to the Papal throne.

Under his régime, the Treasury was reinforced by a lottery and fresh building projects proliferated. Many churches were restored and provided with new façades and the Corsini, the Colonna and the Pamphili all expanded and modernised their palaces.

Broadly speaking, there was a tendency to consider the house as an entity, separated from its neighbours in the street. This was secured by emphasising the corners by means of concavities or convexities often flanked by tall thin pilasters without pronounced capitals, as in the Palazzo de Carolis (the home of Cardinal de Bernis), or the Palazzo Doria Pamphili. Alternatively, the same effects were secured with the aid of exaggerated corner corniches, as in the Palazzo Santacroce.

Several of the main eighteenth-century palaces are distinguished by a richness of the surface. Thus free-standing columns flank the porch, grand pilasters stretch the height of the building, small columns and lively passages of ornamentation frame the windows, while balustrades occur on the roof and in front of the windows. The concept of the free column porch had been given currency by Fontana, while the Palazzo Mancini (1689) is an early example of a façade with a window balustrade and balconies. Borromini's designs for window gables were adapted by several of his successors (as for instance at the Palazzo Doria Pamphili). Again his practice of separating the top story by placing the main cornice below it (as Michelangelo did in St. Peter's) was followed by many eighteenth-century architects—Specchi, for example, in the Quirinale stables. Another survival from the past was the linking together of the top mezzanine windows, so effectively employed at the Palazzo Madama and the Palazzo Asti in the seventeenth century. This motive was used with considerable effect by Valvassori in the Palazzo Doria Pamphili and in the Palazzo Gentile.

On analysis one finds that rustication and the use of salients—both of which were favoured at this period—were by no means novelties, as they occur in Bernini's project for the Louvre and elsewhere. However, they were to win increasing popularity during the century and, as far as concerns rustication, a preference was shown for the suppression of vertical lines in favour of horizontal ones. This type of facing can be found in the Palazzo Ruspoli behind the ground-floor centre window, an emphasis



II

required in the absence of a central porch leading onto the Corso while the façade of the Palazzo Doria Pamphili is divided into four parts by means of two large rusticated *endossé* pilasters and a narrow middle panel of rustication stretching the whole height of the house.

In this connection, it is worth noting that in his final project for the Palazzo della Consultà, Fuga replaced the thin Florentine type of rustication, such as he had employed at the Palazzino delle Cifre, with the horizontally-lined type. This can also be seen in his alterations for the Palazzo Corsini. Arch windows in simple frames, so rare in Rome yet popular elsewhere in Europe, were used with great effect by Fuga, first for the staircase at the Palazzo della Consultà and then at the Palazzo Corsini.

In considering the façades of the Roman palaces in general, one fact is striking: the apparent discrepancy between two contrasting approaches which all the same are occasionally used in the same edifice. On the one hand, we may find an attempted modernity that is secured by means of an exaggerated use of picturesque and ornamental details taken from different periods and detached from their structural context: on the other, a true modernity which arises from a lighter and more linear concept of the façade achieved through the use of a simple window ornamentation and low-relief for pilasters and corniches. If Valvassori was to oscillate between the two positions, Raguzzini, who emerges as one of the most notable and interesting architects of the period (as Professor Elling has so sympathetically shown in his book) plumped for the latter. Moreover, this new attitude was shared by Fuga as a draughtsman and on occasion in his actual buildings. Compare, for example, his Caffè House at the Quirinale (No. 9; bottom and extreme right, No. 3).

The conflict between old and new was as apparent with ecclesiastical as with secular architecture. The majority of the new Church façades raised in the first quarter of the century were based on such traditional prototypes as the classical Temple front, the type associated with Il Gesu, or the two-storied screen-like front. And it was only to be expected that the great church architects of the previous century—Borromini, Bernini and Pietro da Cortona—would at times inspire as well as dispirit their successors.

In fact, few façades were fundamentally original. Even the

façade of S. Giovanni in Laterano (1732-37) (top, extreme right, No. 3), one of the most successful and individual efforts of the age, was couched in the spirit of Michelangelo, Maderno and Pietro da Cortona (not to overlook Fuga's rejected project for the building). However, one is impressed by Gallilei's determination to strike out on his own—a determination vented in the vast dimensions of his columns and pilasters and the bold statues on the parapet. One wonders if this immense scale in any way suggests a feeling of uncertainty as to the future of Roman architecture and of the right route to pursue.

That architecture was losing its impetus, and was possibly relying on grandiose statements to see it through, was evident in Gregorini's S. Croce in Gerusalemme (1741-44). Here one is struck by the emptiness that can arise when such a charming motif as the curvilinear façade which had been used with such success half a century earlier by Fontana in S. Marcello (and by subsequent architects) is blown up to heroic dimensions. Or should we say that S. Croce can be considered as an expression of that curious romantic passion for the gigantic (a latter day mannerism) which appeared in Rome and of which the ramifications still await examination.

Yet how do we account for the lack of a powerful Neo-classical movement in architecture, all the more so as in painting (and interior decoration, too) such principles were to flourish? It may well have been that the particular nature of the city combined with economical hardship hampered the emergence of such a trend. For the Roman was surrounded by the ever-present heritage of the antique—as can be seen in Bellotto's *View of the Forum* (No. 10)—so that familiarity deadened his appetite for adventure in this direction. Indeed, classical motives ever since the Renaissance had been so inexorably entwined into everyday architecture that a rediscovery was difficult.

In the Fontana di Trevi, 1730-62 (Nos. 3 and II), which was designed by Salvi and finished after his death by Pannini, one can observe how the inspiration of the antique was lively and decorative rather than overpowering, as the central background of this, Rome's most popular fountain, is found to be adapted from the Arch of Constantine. Yet the figures are true children of the eighteenth century, with all their natural vivacity. Consider also Piranesi. In his prints he conjured up a magnificent and stupendous vision of ruins, and even shaved Bernini's towers off the Pantheon. Yet when he came to undertake practical work, what was the result? His façade for the Chiesa S. M. del Priorato demonstrates his inability to fuse his knowledge of details into a viable style. Nor was he the only Roman who failed to realise the possibilities of the new movement.

Another relevant case (all the more astonishing considering the personalities involved) is the Villa Albani, which was built by Cardinal Albani in collaboration with Winckelmann in 1755 for the purpose of housing the Cardinal's collection of antiquities. One would have expected a text-book illustration of Neo-classical taste. The result, however, has nothing whatever to do with classical architecture, its main features being derived from Michelangelo's Capitoline Palaces. Notwithstanding this contradiction between aims and results, the great archaeologist and high priest of the revival considered that the Casino was the most remarkable building in Rome, St. Peter's only excepted. Thirty years later, however, it was dismissed as Baroque and impure. How much easier for the foreign architect bred on theoretical treatises and prints to participate in the enthusiastic rediscovery of the antique and to create a true style—that Neo-classicism which, if it swept Europe, yet never succeeded as a rival to the past in Rome.

The Grand Tour and the

ON May 23rd an exhibition, *Eighteenth-Century Italy and the Grand Tour*, is being opened by Norwich Castle Museum to coincide with the Triennial Musical Festival in that city. Approximately eighty paintings and drawings have been selected from various sources by Mr. Francis Hawcroft, Deputy Curator and Keeper of Art at the museum, with the help of Mr. Brinsley Ford. The exhibition will be opened by the Earl of Leicester and will remain on show until July 20th.

In planning this exhibition the organisers have sought to illustrate an important aspect of eighteenth-century taste and culture. Most English noblemen were sent to the Continent in their youth and, remaining there in many cases for several years, visited sites of antiquity and architectural prominence, and collected paintings, marbles and objets d'art to furnish their ancestral homes. In addition to the young dilettanti, promising artists and architects of the day went also to Italy in order to pursue or complete their studies there.

Rome, Florence and Venice were the principal centres where tourists and artists foregathered, though expeditions were made to all parts of Italy: south to study the remains of Herculaneum and Pompeii; inland to view the falls of Tivoli and Terni.

One aspect of the Norwich exhibition will be portraiture. Invariably the Grand Tourists commissioned portraits of themselves while in Italy, and the artists who painted them included Francesco Trevisani, Pompeo Batoni, and Nathaniel Dance in Rome, Thomas Patch in Florence and Rosalba Carriera in Venice. Among the portraits to be shown is the distinguished Batoni (from Holkham) of young Thomas William Coke, 1st Earl of Leicester of the second creation, who was painted in Rome at the request of the Countess of Albany in 1774. A Batoni group, *The 17th Lord Dacre with his Wife and Daughter* (Sir Richard Barrett-Lennard Collection), will also be on loan.

Italian landscape will be represented by the work of Canaletto, Guardi, Pannini, Wilson, Patch and many of the English watercolourists visiting Italy. Some of these are topographical views of the principal towns, others 'capricci' of Venetian lagoons or Roman architecture.

Many of the pictures will come from Norfolk houses whose collections have strong associations with the Grand Tour. Holkham is particularly rich in such material due to the exertions of its builder, Thomas Coke, 1st Earl of Leicester, friend of Burlington and Kent. Returning from his travels in 1718 he brought back a vast collection, destined to be housed in the palatial setting of Holkham. William Windham of Felbrigg collected Roman views by G. B. Busiri, Horace Walpole was painted by Rosalba and later acquired two Florentine scenes by Patch, and Thomas Blofeld of Hoveton amassed a large number of eighteenth-century watercolours and earlier drawings.

Her Majesty The Queen has graciously consented to lend a number of paintings and drawings, which were purchased for the Royal Collection by George III from Consul Smith of Venice in 1762. These will include Canaletto's view of the Colosseum (from Hampton Court) and two gouache landscapes by Marco Ricci. Also on loan from the Royal Collection will be two of a set of drawings by David Allan: *The Arrival of a young Traveller and his Suite during Carnival in Piazza de' Spagna, Rome* and *The Romans Polite to Strangers, Palazzo Ruspoli al Corso, Rome*.



1. English School, mid-eighteenth-century. 'A Group of Englishmen in Rome.' Oil on canvas, 35 × 52 in. Collection of the Hon. Mrs. Ionides. This well-known portrait group has been attributed both to Nathaniel Dance, who was in Rome 1754-65, and, by Denys Sutton, to James Russel, who died there in 1763. Mr. Sutton, in an article on 'The Roman Caricatures of Reynolds' (Country Life Annual, 1956) has also identified the figures. These include Lord Charlemont (second from left) and Sir Charles Turner (extreme right), both of whom appear in caricatures by Sir Joshua Reynolds painted in Rome c. 1751. The figures here are treated in a more serious vein and are seen conversing with friends close to the Colosseum and the Arch of Constantine.



orwich Museum

3. **Gaspar van Wittel, called Vanvitelli or Occhiali (1674-1736).** 'St. Peter's Square, Rome.' Oil on canvas, $22\frac{1}{4} \times 43\frac{1}{2}$ in. Collection of the Earl of Leicester. Thomas Coke, 1st Earl of Leicester (1697-1759) acquired a large collection of paintings during his stay on the Continent, 1712-1718, and purchased works from Conca, Luti, Solimena and other artists of the day. This collection at Holkham, the Palladian mansion built by Coke after his return from the Grand Tour, includes a series of Italian views by Vanvitelli, to which 'St. Peter's Square' belongs. The scene shows several travellers' coaches passing Bernini's Colonnades on their way to the Cathedral.



4

4. **David Allan (1744-1796).** 'The Arrival of a Young Traveller and his Suite during Carnival, in Piazza de' Spagna, Rome.' Pen and brown wash over pencil, $15\frac{3}{4} \times 21\frac{1}{4}$ in. Reproduced by gracious permission of Her Majesty the Queen. The Scottish painter, David Allan, went to Rome in 1764 for some years and during his stay made a series of drawings depicting



3

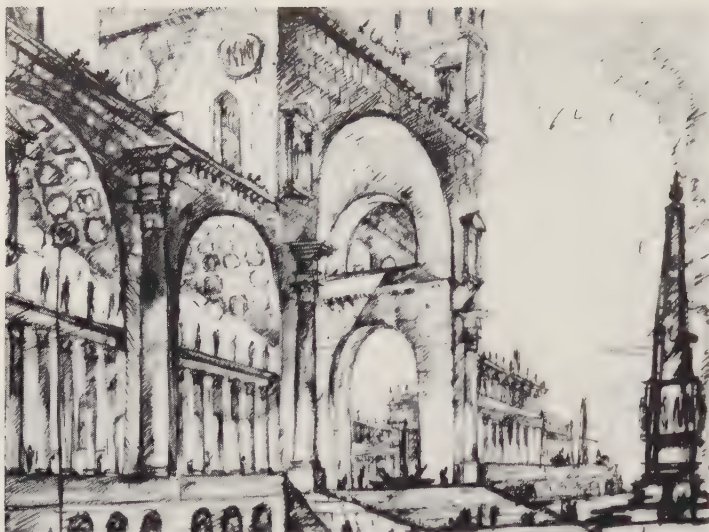
5. **John Robert Cozens (1752-1797).** 'View in the Gardens of the Colonna Palace, Rome.' Watercolour, $10\frac{1}{4} \times 14\frac{5}{8}$ in. Collection of Lt.-Col. Sir Edmund Bacon, Bart. The view shows the ruins of the Serapeum and, in the background, the Capitoline tower and the dome of S. Maria di Loreto. Cozens was in Italy 1776-79 and again 1782-83, the second journey being in company with William Beckford. He was in Rome on several occasions during both tours, and made many drawings of villas and gardens in and around the city.

life in the city at Carnival time. Ten of these were acquired by the Prince Regent for the Royal Collection in 1812 and are now at Windsor Castle. Other subjects in the set include the Horse Race in the Piazza del Popolo and Musicians at the Column of Marcus Aurelius.

2. **Francesco Trevisani (1656-1746).** 'William Sheldon in Rome.' Oil on canvas, $49 \times 39\frac{1}{2}$ in. Collection of Major Charles Fellowes. William Sheldon was painted at Rome in 1737. The portrait has been attributed to Trevisani as the pose of the figure is strikingly similar to that of 'Henry 3rd Duke of Beaufort' at Badminton and the hands invite comparison with those in other paintings by the same artist. St. Peter's and the Castel S. Angelo appear on the left side and the sitter's right hand is resting on two volumes, 'Roma Moderna' and 'Roma Antica'. This and other Sheldon family portraits came to Shotesham in the early nineteenth century through the marriage of Robert Fellowes with Jane Louisa Sheldon.

5





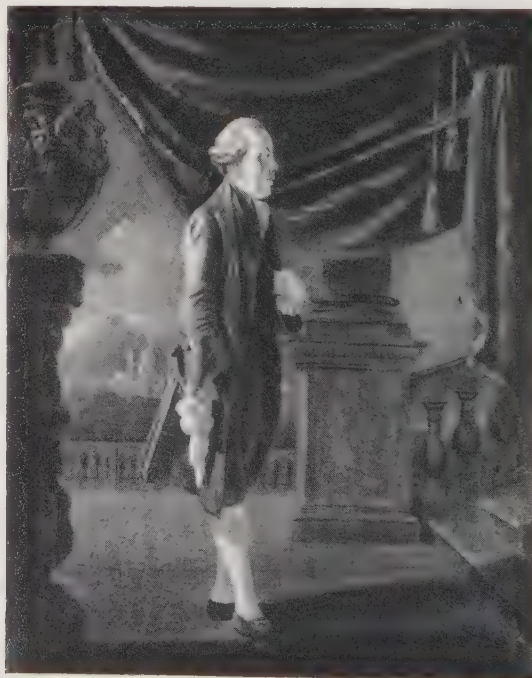
6

6. Giovanni Battista Piranesi (1720-1778). 'Architectural Capriccio.' Sepia wash, $18\frac{1}{2} \times 24$ in. Collection of T. R. C. Blofeld, Esq. The drawing is signed and dated 31 December, 1769, and an inscription on the back states that it was 'drawn in Rome in the presence of Joseph Windham Esqr.' As Windham, himself an amateur artist, lived at Earsham, Norfolk, it seems possible that the drawing passed direct from him to Thomas Blofeld of Hoveton in the later part of the eighteenth century. Several drawings by Windham, as well as the Piranesi, appear in an inventory of the Collection at Hoveton c. 1800. This architectural fantasy is a fine example of the artist's dramatic style.

7. Thomas Patch (1725-1782). 'John Ker, Third Duke of Roxburghe.' Oil on canvas, $25\frac{1}{2} \times 20\frac{1}{2}$ in. The National Portrait Gallery, London. John, 3rd Duke of Roxburghe, the celebrated book collector, was born in 1740 and succeeded to the title in 1755. This caricature of him by Thomas Patch was painted about five years later, in Florence, and a view of the Duomo and Campanile appears in the background. By 1747 Patch had settled in Rome where he worked for a time in the studio of Claude-Joseph Vernet. But towards the end of 1755 he was ordered by the Vatican to leave the city. He settled in Florence the remainder of his life and there enjoyed the patronage of the British Minister, Sir Horace Mann.

10. Antonio Canale called Canaletto (1697-1768). 'View of the Rialto Bridge, Venice.' Oil on copper, $18 \times 24\frac{1}{2}$ in. Collection of the Right Hon. the Earl of Leicester. The pair to this picture shows a view on the Grand Canal, Venice, looking from the Campo S. Vio towards the tower of the Dogana in the distance. These two Venetian views can be dated on style c. 1730, so were acquired for Holkham sometime after Thomas Coke's Grand Tour of 1712-18.

7



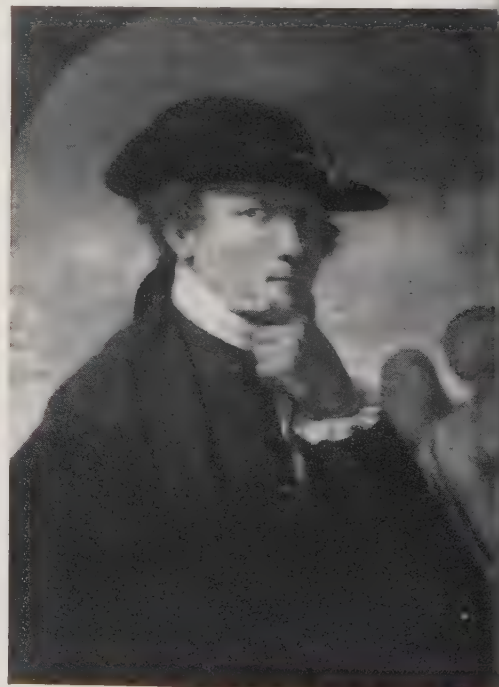
8

8. William Marlow (1740-1813). 'The Duomo and Campanile, Florence.' Pen and watercolour, $13\frac{1}{2} \times 20\frac{3}{4}$ in. Collection of T. R. C. Blofeld, Esq. The title of the drawing and the artist's name are inscribed on the back. It was probably acquired by the same Thomas Blofeld who bought the Piranesi as it also appears in the Hoveton inventory of c. 1800. Marlow travelled in France and Italy 1765-68 and there is another watercolour of the same dimensions in the Blofeld collection, 'The Amphitheatre at Nimes.'

9. John Runciman (1744-1768). 'Self Portrait.' Oil on canvas, $26\frac{1}{2} \times 21\frac{1}{2}$ in. Collection of the Society of Antiquaries of Scotland, on loan to the Scottish National Portrait Gallery, Edinburgh. By kind permission of the Board of Trustees for the National Galleries of Scotland.

In 1766 the Scottish painter, John Runciman, left for Rome with his brother, Alexander, also an artist. This self-portrait is dated 1767 on the reverse and the Michelangelo figure of Day from the tomb of Giuliano de Medici suggests that the artist painted it in Florence. Runciman is believed to have taken his life at Naples in the following year, and little of his work has survived.

9





12

11. Francesco Guardi (1712-1793). 'Island Capriccio.' Oil on canvas, $10\frac{1}{4} \times 13\frac{1}{4}$ in. Collection of G. Baron Ash, Esq. The scene is related to a drawing illustrated (plate 69) in J. Byam Shaw's 'The Drawings of Francesco Guardi', and there are several 'capriccio' paintings similar in composition. In these romantic capricci, which date from the later part of his life, Guardi is at his most lyrical. They differ from the topographical views of Venice, being instead, imaginary landscapes in which trees, ruins and the lagoon shoreline are usually featured.

13. Rosalba Carriera (1675-1758). 'Lionel 4th Earl of Dysart.' Pastel, $22\frac{1}{4} \times 17\frac{3}{4}$ in. Collection of the Lord Tollemache. This pastel portrait of Lord Dysart was painted, during his Grand Tour, in Venice, 1727. Many of the English travellers to Venice were painted by Rosalba, who worked almost entirely in pastel. She had great success as a portrait painter and she was given a tremendous welcome during her visit to Paris 1721 and Vienna 1730. Lord Dysart was also painted twice by Bartolomeo Nazari during his stay in Venice and these portraits are at Helmingham.



11

10

13



12. Claude Joseph Vernet (1714-1789). 'An Italian Sea-Port on a Hazy Morning.' Oil on canvas, $20\frac{1}{2} \times 40\frac{1}{2}$ in. Collection of R. W. Ketton-Cremer, Esq. Vernet was in Rome 1734-52, but there is no certain evidence as to whether William Windham acquired the picture there in 1739-40 or after his return from the Grand Tour. It is listed in the 1764 inventory of pictures at Felbrigg Hall. The artist was much influenced by the harbour scenes of Claude and many of his atmospheric effects anticipate the romantic landscape paintings of the nineteenth century.

Isabella of Bourbon by Velazquez

A recorded portrait in the Spanish Royal Collections, with some notes on related portraits of Philip IV.

BY THEODORE CROMBIE

DESPITE an impressive literature—ranging from Stirling in 1848, through Curtis, Cruzada, Justi, Beruete and Allende-Salazar, to Mayer, Lafuente, Trapier and Pantorba during the last two decades—the chronology and degree of participation by Velazquez himself in some of the Spanish royal portraits has remained surprisingly controversial and obscure. In particular, the iconography of the first wife of Philip IV, Isabella of Bourbon, has posed certain problems to which art historical scholarship has so far provided neither a unanimous nor a convincing answer. In the course of a detailed examination, documentary, stylistic, and technical, of one well-known portrait of Isabella (the full-length from the Louis-Philippe Collection: No. 1) an opportunity has been afforded to the author of these notes to correlate a number of known facts and also to present some entirely new ones. These, it is hoped, besides shedding fresh light on the provenance and credentials of the painting chiefly concerned, will also help to clarify, however slightly, the chronology, and in some cases the radical reconstruction by Velazquez himself, of the great early sequence of portraits of the Spanish Royal Family. In the present article, however, purely stylistic considerations will be adduced only when they seem strictly relevant to its main purpose, which is a first presentation of documentary evidence, in the form of numbers and entries from Spanish Royal Inventories of the eighteenth century, conclusively revealing the provenance of the Louis-Philippe or 'Huth' Isabella, prior to its appearance in 1838 in the Spanish Gallery of the Louvre.

The history of the picture since 1838 should be briefly recapitulated. After the death in exile of King Louis-Philippe, it was sold at Christie's in 1853 with his personal collection, and was bought by H. Farrer, who in turn sold it in 1863 to the banker Henry Huth. After the Huth financial failure in the early years of the present century, the picture was in store until 1950, when it was sold by order of the Trustees. At that date, it had been recorded as an original work of Velazquez by Stirling, Burger, Curtis, and Justi, and by certain lesser English biographers such as Calvert and Ricketts.¹ Justi, in the second and definitive German edition (1903) of his book, wrote:

'Nearest to the equestrian portrait of Isabella are two examples which, after repeated examination, I have no hesitation in ranking as original works. They are, indeed, more authentic than any of Velazquez's own repetitions or later additions to pictures by other artists. Since they are in English private collections they are less known and have not been carefully studied. The first, a full-length in a black dress, is in the Huth Collection, London, and comes from the Spanish Gallery of the Louvre. . . . Closest to these

authentic pictures is the figure in the Copenhagen Gallery. . . .'²

A. L. Mayer, in his 1924 biography of Velazquez, stated:

'The life size full-length in the Huth Collection I have unfortunately never seen in the original. If it is actually by Velazquez himself, as Justi still (i.e. in the 1921 posthumous edition) maintains, it cannot from the general appearance be later than 1631.'³

In his 1936 Catalogue Raisonné, however, Mayer described the picture as 'a studio work, perhaps sketched in and corrected by Velazquez himself'. He noted the 'pentimenti in the dress on the right and in the curtain on the left', adding that 'the painting of the latter is somewhat reminiscent of the drapery of Bacchus in the Borrachos'.⁴ The earlier Spanish authorities, Cruzada Villaamil (1885) and Beruete (1898) do not mention the Huth Isabella specifically, but Allende-Salazar (1925) placed it among 'the studio works and copies of originals of Velazquez'.⁵ Lafuente Ferrari (1943-44) also omitted it from the English and Spanish editions of his catalogue, though he included in the latter the markedly inferior three-quarter-length of the Queen, now in the Chicago Art Institute.

This diversity of opinion on the part of Spanish and foreign scholars is somewhat understandable in the light of the condition of the painting during these years. Until 1950 it was obscured by heavy layers of dirt and discoloured varnish, but even the very poor photographs then available⁶ showed signs of the pentimenti in the curtain and the outline of the dress, as noted, but not interpreted, by Mayer. The results of cleaning and X-ray examination in that year are now well known and have been published in detail, though with some inaccurate assumptions and omitting certain important facts.⁷ They revealed that beneath the present surface of the painting lay an entirely different representation of the Queen, i.e. an original portrait of c. 1628-29 which had been assumed lost or destroyed, but whose existence was known through several contemporary copies, the best of which (No. 2), in the Copenhagen Museum, has been in Denmark since 1663.⁸ There is also a contemporary line engraving of the bust of this portrait, by F. Bolognus. The manner and chronological significance of this total reconstruction of the Huth

² The second work referred to by Justi is the bust portrait in the Ford Collection (Curtis No. 234). It should be noted that the Spanish edition of Justi's book (Madrid, 1953) p. 206, completely mistranslates the original German of this passage, so as to eliminate the reference to the Huth portrait as an original work.

³ A. L. Mayer: *Velazquez*, Berlin 1924, p. 104.

⁴ A. L. Mayer: *Velazquez. A Catalogue Raisonné of the Paintings and Drawings*, London 1936, p. 111, No. 471. Illust. Plates 164 and 167.

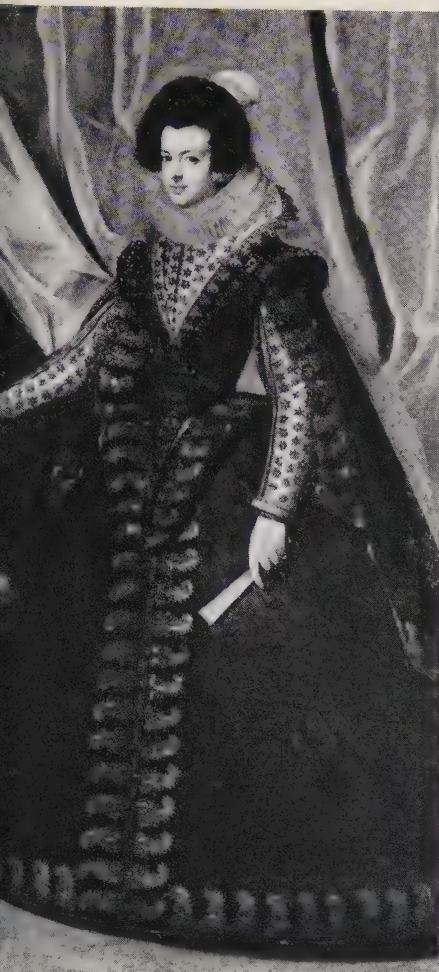
⁵ J. Allende-Salazar: *Velazquez. Klassiker der Kunst*, Berlin 1925. Illust. p. 172.

⁶ I know of no photograph or published reproduction of the Huth Isabella, earlier than the Hanfstaengl plate in M. Hume: *The Court of Philip IV*, 1907, p. 56. The picture figured in five exhibitions between 1857 (Manchester) and 1914.

⁷ F. T. Sabin: Exhibition Catalogues, 1951 and 1953. H. Soehner: *Un nuevo Velazquez, Clavileño*, Madrid 1951, No. 11 pp. 33-36. G. Isarlo: *Combat*, Paris, November 1951. *Connoisseur*, August 1951. *Apollo*, August 1951, etc.

⁸ Copenhagen Museum No. 355. Mayer No. 474. Curtis No. 245. Canvas 1.99 × 1.09 m., extended at a later date to 2.13 × 1.28 m.

¹ Sir W. Stirling-Maxwell: *Annals of the Artists of Spain*, 1848, Vol. III, p. 1405. W. Burger: Appendix to Stirling, *Velazquez et ses Oeuvres*, Paris 1865, No. 158. C. B. Curtis: *Velazquez and Murillo*, 1883, p. 92, No. 232. C. Justi: *Velazquez und sein Jahrhundert*, Second Edition, Bonn 1903, 1921, and Zurich 1933, p. 212. A. F. Calvert and C. G. Hartley: *Velazquez*, 1908, p. 198. C. S. Ricketts: *The Prado and its Masterpieces*, 1903.



I



2



3

1. Queen Isabella of Bourbon, by Velázquez. Canvas, 203 × 114 cms. (the 'Huth' portrait).

2. Queen Isabella of Bourbon, School of Velázquez. Canvas, 213 × 128 cms. (Copenhagen Museum). A contemporary copy of a lost original of Velázquez, now known to lie under the Huth portrait.

3. X-ray detail of the Huth portrait, showing underlying painting corresponding exactly to the Copenhagen picture (No. 2). The larger amount of white lead in the underlying painting causes it to show more clearly under X-ray; the light strips are the cross-bars of the wooden stretcher.

Isabella will be referred to again, when the related portraits of Philip IV, and particularly that in the National Gallery, are discussed. It should be stated here however, that the latest remarkable series of X-ray details, one of which is now reproduced for the first time (No. 3), are conclusive as regards the existence and nature of the underlying painting, and make untenable Pantorba's assertion that such a hypothesis was 'highly elastic and controvertible'.⁹

Experts who have examined the picture since 1950 have remarked on the fine quality of the detail now revealed. Soria, in 1955, stated that it was 'in his opinion an original painting, entirely by the hand of Velázquez'. Pantorba, however, and Gaya Nuño (in his Appendix to the 1953 Spanish edition of Justi) have preferred to adhere to the more traditional view of Allende and Lafuente, that it is a studio work, though these Spanish authorities have not, as far as is known, examined the picture itself.

The Inventory Numbers.

Prior to 1950, no numbers were visible on the canvas, but on the first cleaning the figures '671' (No. 4) painted in white, emerged

⁹ B. de Pantorba: *Velázquez*. Madrid 1955, p. 131.

near the bottom left-hand corner of the picture. More recently the number '187' in the bottom right-hand corner has been deciphered (No. 5) by infra-red examination, though still painted over.¹⁰ Research—still necessarily incomplete, owing to the lack of copies or transcripts in England of all but a few of the Spanish Royal Inventories—now reveals the Huth Isabella as having hung in the Buen Retiro Palace at Madrid, where it is recorded in the 1701 Inventory compiled on the death of Charles II, and in that of 1794, after the death of Charles III.¹¹

¹⁰ The capital letter 'P' in red paint is also inscribed near the number 671. Vatout, in the preface to his historical catalogue of the Orleans pictures (Vol. I 1823, p. xiii) states that this was a distinguishing mark for portraits in the collection. According to Madrazo, (*Viaje Artístico*, p. 247) the letter 'P' (for Palacio) was also put on pictures saved from the 1734 Alcázar fire. There is no evidence, however, that the Huth Isabella was ever in the old Alcázar, and it seems reasonable to suppose that this 'P' is an Orleans mark.

¹¹ P. de Madrazo, in his *Viaje Artístico de tres Siglos*, Madrid 1884, refers to over 20 different Inventories compiled between 1620 and 1820. Copies of only three of these, the Buen Retiro Inventories of 1701 and 1794, and the New Palace Inventory of 1772, are available in England. The author is indebted to Mr. Martin Davies for permission to examine the National Gallery copies of transcripts of these Inventories, in the possession of the Duke of Wellington. He is also indebted for much information to Mr. Michael Harvard, who cleaned the Huth Isabella and whose identification of its numbers with entries in these Inventories initiated the present research.

On Folio 73 of the 1701 Inventory of Paintings in the Buen Retiro Palace, Madrid, the following consecutive entries appear:

'Otra de dos varas y media de alto y vara y tercia de ancho retrato del Señor Don Felipe Cuarto mozo de primera manera de mano de Velazquez con marco negro, no se tasó, por ser de persona Real.'

'Otra pintura del mismo tamaño y calidades, retrato de la Señora Reina Doña Isabel de Borbon, no se tasó por la misma razón.'

The translation of the above two entries is as follows:

'Another two and a half varas in height and one and a third varas wide¹² a portrait of Philip IV in youth by the hand of Velazquez in his first manner in a black frame, no valuation on it, as it is of a Royal person.'

'Another painting of the same size and attributes of Queen Isabella of Bourbon, no valuation on it, for the same reason.'

In this Inventory of 1701 only a few of the items have numbers against them, but it is known that the pictures were all numbered, and that these correspond to their places in the Inventory, allowing for a few items dropped at various points in the list.

A marginal note in the New Palace Inventory of 1772 specifies that 'pictures bearing white numbers come from the Retiro Palace'¹³ and in that Inventory the Retiro numbers are given against the items concerned. Among them are the following famous works, which still bear their 1701 Retiro numbers:

Velazquez	Equestrian Philip III	240	Now in the Prado
do.	Equestrian Queen		
	Margareta	241	do.
do.	Surrender of Breda	244	do.
do.	Equestrian Philip IV	248	do.
do.	Equestrian Queen Isabella	249	do.
do.	Equestrian Inf. Baltasar	266	do.
do.	The Water Seller	497	Duke of Wellington
do.	Forge of Vulcan	570	Now in the Prado
do.	Queen Isabella	671	The Huth Isabella
Titian	Danāe	787	Duke of Wellington

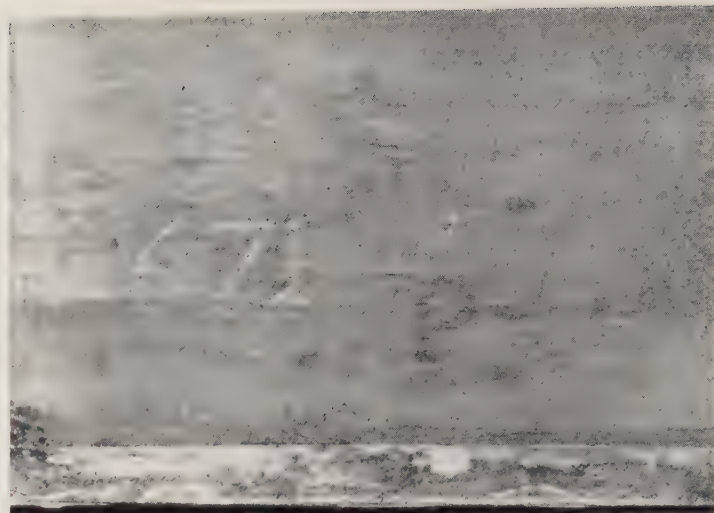
Those numbered 240 to 266 in the above table appear in their correct places, i.e. as the 240th item and so on. No. 497 appears as the 496th item, showing that at this point in the Inventory one entry has been dropped. Nos. 570 and 671 appear as the 568th and 669th consecutive items, because of two entries dropped, and No. 787 appears as the 784th item, because of three dropped. The Prado picture of St. Anthony and St. Paul by Velazquez which is listed in 1772 as being No. 866 from the Retiro, appears as the 861st item, because of five items dropped.¹⁴ No doubt other well-known pictures recorded in these Inventories bear their old numbers, either still visible or painted out, but in the above examples they can be seen even in photographs: the exception is the Duke of Wellington's *Water Seller*, where the number can be traced in large white figures in the bottom right-hand corner, though it is now painted over.

In the 1701 Inventory the Huth Isabella is paired with a famous portrait of Philip IV (No. 6), the youthful full-length in black, holding a petition, which is No. 1182 of the Prado. Some of the pentiments in this portrait, indicating a radical alteration in the stance, were noted by Madrazo as early as 1872, and modern investigators are now substantially agreed that just as under the surface of the Huth Isabella lies the 'prototype' of

¹² $2\frac{1}{2} \times 1\frac{1}{3}$ varas equal 2.12×1.13 metres or $83 \times 44\frac{1}{2}$ inches. This is the original standard size for early full-length court portraits by Velazquez.

¹³ See also P. Beroqui: *El Museo del Prado*, Madrid 1933, Vol. I p. 47, for characteristics of Inventory numbers.

¹⁴ An undated MS in the British Museum (Egerton MSS 440 Folios 160-190) based on the 1772 New Palace Inventory, confirms many of these 1701 Retiro numbers, which are entered in the margin.



4

4. Detail of the Huth portrait, showing 1701 Spanish Royal Inventory Number of the Buen Retiro Palace, Madrid.

5. Detail (using red filter) of the Huth portrait, showing 1794 Spanish Royal Inventory Number of the Buen Retiro Palace, Madrid.

5



the Copenhagen copy, so under the surface of the Prado Philip lies the prototype of the portrait of Philip as a young man, in black, with feet wide apart, and wearing the chain of the Fleece, of which there is a version in the Metropolitan Museum (No. 7).¹⁵ This version is authenticated by a receipt of Velazquez dated 1624, and is known to have been commissioned as a replica of Velazquez's first portrait of the King, which was painted in 1623 and has been presumed lost. But whereas the Prado young Philip appears to have been revised before the first Italian visit of Velazquez, about 1628, the style and costume of the Isabella's reconstruction point to a date just after Velazquez's return from Italy in 1631, when, in view of the picture's now known association with the Buen Retiro, the work would have been undertaken so that an up-to-date pair of full-length portraits of the royal couple could be hung in the new palace (begun in 1632 and completed in 1635).

¹⁵ Metropolitan Museum No. 14.40.639. There is an extensive literature on this and the other portraits from the Villahermosa Collection. On the question of the pentiments in Prado No. 1182, see especially F. J. Sanchez Canton: *Los Retratos de los Reyes de España*, 1948, p. 142, and F. Lathrop: *Burlington Magazine* VII, 1905, p. 16.



6



7

6. Philip IV in youth, by Velazquez. Canvas, 201 × 102 cms. (Prado Museum). The pentiments show that this picture, like the Huth Isabella, has been radically reconstructed by Velazquez.

7. Philip IV, by Velazquez. Canvas, 202 × 103 cms. (Metropolitan Museum). The original of this portrait is believed to lie under the Prado young Philip (No. 6).

The Equestrian Portraits.

The chronology of the great equestrian portraits of Philip III and his wife Queen Margareta, Philip IV and Isabella, and the Infante Balthasar Carlos, painted or adapted by Velazquez and his assistants to hang in the Salon de Reinos of the Buen Retiro Palace, is an extremely complex one and outside the scope of the present article.¹⁶ It is, however, relevant in view of the extremely close relationship (duly noted by Justi and Mayer) of the head and shoulders of the equestrian Isabella to the Huth portrait (Nos. 8 and 9) in its present form. Beruete stated that 'Isabella (in the Prado picture) appears younger than she would have been at the time the picture was painted, which pre-supposes that the artist made use of some earlier model for the head'.¹⁷ Soria, after examining the Huth Isabella in 1955 wrote that 'he used this portrait three years later (i.e. in 1634) for his equestrian Isabella, which is much weaker'. Given Isabella's expressed dislike of sitting, and her antagonism to Olivares, the patron of Velazquez, it seems certain that the latter used a model in this way during

the preparation of the pictures for the new Retiro state apartments.¹⁸

The 1794 Inventory.

In 1734, the destruction of the Alcazar by fire resulted in a considerable redistribution of the pictures in the Spanish Royal Palaces. Another reason was undoubtedly the erection, in 1772, of the great New Palace on the site of the old building. During this period, the Prado young Philip and the Huth Isabella, which had hung together in 1701, parted company. The Philip was transferred to the New Palace, where in 1772 it is recorded as hanging in the apartment of the Infante Don Javier.¹⁹

¹⁶ Pantorba (*op. cit.* p. 130) on the strength of Madame d'Aulnoy's description of the equestrian Isabella in 1679, when she referred to the Queen as wearing a small jewelled hat, has assumed that the hair was repainted after that date. Madame d'Aulnoy, however, is not a first-hand witness, and the modification of the older high hair style of the 1620's (as in all the Copenhagen-type portraits) to the flatter outlines of the 30's (as in all the Vienna-type portraits) would have been carried out on both the Huth and the equestrian heads to make them conform to current fashion, rather than years later.

¹⁷ Cruzada-Villaamil rightly says that in the 1772 New Palace Inventory 'even the portraits of the Philips are badly confused'. Prado No. 1182 was mistakenly identified with Prado No. 1188 (Infante Don Carlos) in this Inventory and in early Prado catalogues.

¹⁶ It has been exhaustively treated by E. Tormo y Monzó: *Bol. Soc. Esp. de Excursiones*, 1911-12.

¹⁷ A. de Beruete: *Velazquez*, London 1906, p. 77.

The Isabella, however, and eight other Velazquez paintings remained in the Retiro, and are recorded there in the extensive General Inventory (by Goya and other Court painters) which was compiled during the years 1789 to 1794, after the death of Charles III. In the Buen Retiro section of this Inventory the following two entries appear:

'187 Otra de Velazquez: retrato de una Reina, de dos varas y tercia de alto y vara y tercia de ancho con marco dorado en seis mil reales 6,000.'

'188 Otra de Velazquez: de la segunda manera: retrato del Señor Felipe Cuarto de dos varas y media de alto y vara y tercia de ancho con marco dorado en dos mil reales 2,000.'

The translation of the above two items is as follows:

'187 Another by Velazquez: portrait of a Queen, two and a third varas high and one and a third varas wide in a gold frame at six thousand reales 6,000.'

'188 Another by Velazquez: in his second manner: portrait of Philip IV two and a half varas high and one and a third varas wide in a gold frame at two thousand reales 2,000.'

The Huth Isabella is here in a new frame and has lost about 14 cms. (or about $5\frac{1}{2}$ inches) in height. There is evidence today that it has been cut at the top, as the other three sides have a well-defined continuous crack caused by pressure from the inner edge of the stretcher, whereas the top has none. Its recorded size in varas in 1794 equals 1.98×1.13 metres, and compares with that given by all writers since 1853 of 2.00×1.12 metres, and its actual size of 2.03×1.14 metres. In the early Inventories, picture sizes are only given to the nearest quarter or third of a vara: so they can only be accurate to the nearest 7 cms. or $2\frac{3}{4}$ inches. There is a considerable difference between the old recorded sizes and today's measurements, of many of the well-known Prado pictures, in some cases due to actual cutting or extending, but often to inaccurate measuring.

The National Gallery 'Silver Philip'.

It will be noted that in the 1794 Inventory the Huth Isabella is paired with a different portrait of Philip IV, considered of less value. The London National Gallery's 'Silver Philip' (No. 1129) is included in the list of *Pictures from Spanish Royal Palaces presented by Joseph Bonaparte to various French Generals* by a decree of 4th January, 1810: it was given to General Dessolle and its provenance is traced from him. Its exact location in the Spanish Royal Collections, prior to its leaving Spain, was unknown, and no authority has so far attempted to identify it with an item in the Inventories. There is, however, no other full-length portrait of Philip IV in the 1701, 1772, and 1794 Inventories which is not accounted for elsewhere and which, besides agreeing in size, fits the description of being in 'the second manner' of Velazquez.

In 1951, before the Inventories were examined, the suggestion was put forward, rather arbitrarily, that the Huth Isabella was the natural pendant to the Silver Philip.²⁰ Though this is broadly true as regards size, background, pose etc. (which may well explain why they were listed together), in their present form they are clearly of different dates; for Velazquez, as with the Prado young Philip, has made substantial alterations to the National Gallery picture. In its original form, it may well have

been the prototype of the Prado hunting dress picture and of the Vienna, Hampton Court, and other foreign-owned school portraits of the King which also bear close relationship to it. Indeed, the Silver Philip has been dated not later than 1632, partly on documentary evidence that the Vienna three-quarter-length pair of the King and Isabella were despatched to Austria in that year. This evidence, however, as Trapier has pointed out,²¹ is somewhat inconclusive, and if rejected, the way is open to suggest the year 1638 for these related portraits of Philip, which is more in accordance with his age and appearance in a contemporary engraving by Tapia y Robles, and in the Hampton Court portrait, both known to have been executed in that year. Justi, who dated the Silver Philip 1636 on the strength of apocryphal figures which he said could be distinguished under the signature, added significantly: 'although painted eight years earlier than the Fraga portrait, in style it appears much later, and could even be reckoned a work of Velazquez's last period, if it were not for the youthful aspect of the King . . .'²² This discrepancy in chronology is very relevant to the question of the pentiments in this portrait now to be discussed.

The Spanish Catalogue of the National Gallery (1952) p. 72, states, in a reference to the Huth Isabella in the notes on the Silver Philip, that 'it has been completely overpainted at a later period. In its present form it is entirely the work of a Velazquez follower, and it is hard to believe that an original by the master could have been thus overpainted'. Yet we have seen that just such a radical transformation has occurred in the case of at least one original, the prototype of the Metropolitan Museum young Philip, which lies under Prado No. 1182. The Gallery's theory is also scarcely tenable on historical grounds. If, as seems intended, 'at a later period' means after the death of the master, and 'follower' has its basic interpretation, the painting would have been executed late in the seventeenth century. Queen Isabella died in 1644 and Velazquez in 1660: in the interval Philip IV married again and his young second wife, Mariana, survived him many years. Is it conceivable that any other artist should have undertaken the task of remodelling a portrait of a long dead Queen in order, years afterwards, to make a likeness of 1628-29 conform, in nuances of dress and style, to one of 1631-32?

On the question of the comparative pentiments in the two pictures, the Catalogue adds:

'It is also claimed that the National Gallery Philip IV has been similarly overpainted at a later date: although there are numerous pentimenti, they are of an entirely different kind from the later overpainting of the portrait of Isabella.'

Unfortunately no X-rays are available of the pentimenti in the cloak, legs and curtain of the Silver Philip, which, with the collar, are the ones specifically referred to in the National Gallery Catalogue. Their nature and extent is, therefore, difficult to assess. There are, however, an X-ray and an infra-red photograph of the head, and these reveal important evidence of alterations to the hair and eyes. Attention was drawn to these pentiments (which are visible even to the naked eye) in the 1951 and 1953 Sabin catalogues, and it is surprising that no mention is made of them either in the National Gallery Catalogue of Cleaned Pictures (1947) or in the Spanish Catalogue itself, as their nature indicates a later re-working of the picture, rather than a failure to achieve a likeness at the first attempt.²³ The hair pentiments

²¹ E. du Gué Trapier: *Velazquez*, New York 1948, p. 125.

²² Justi: *op. cit.* p. 461.

²³ Cf. Justi, *op. cit.* p. 462. 'The Philip IV of the National Gallery is not an example of any particular style. Velazquez would have laughed to see how an accumulation of experiments has been taken by us for a finished and presentable picture. This canvas is nothing but a series of life studies, made in brief moments and intended to serve one or more portraits.'

²⁰ *Connoisseur*, August 1951, p. 4. It was earlier stated by Curtis and others, possibly owing to their similar provenance, that the school picture of Philip IV in black against a curtain, with a table and monstrance in the background, which also comes from the Spanish Gallery and the Huth Collection (Mayer 244), is the pair to the Huth Isabella. This is incorrect, as the size of the Philip (2.07×1.23 m.) is different, and he is shown late in life (c. 1654). Louis-Philippe is known to have bought this picture and the Chicago Isabella (Mayer 481) from a Señor Cordoba in Madrid, and it was hung separately from the Huth Isabella in the Louvre.



8



9

8. Detail of the head and shoulders of the Huth portrait.

9. Queen Isabella of Bourbon, by Velázquez. Detail of the Equestrian Portrait (Prado Museum). The model for this head and shoulders was probably the Huth picture.

(No. 10) reveal that the forehead hair-line was originally much lower, and that the parting did not indent appreciably, while the lock of hair which now curls forward over the lower part of the ear once curled backwards, as in all the earlier portraits of the King. The eye pentiments show that the irises were originally an eighth of an inch lower and also further from the nose. This earlier painting is now coming through, and produces a lack of symmetry in the pupils and consequent odd expression of the eyes, which is not met with in any other Velázquez portraits of the King. The face has, in fact, been extended upwards in the same way as can be seen in the X-rays of the Huth Isabella, thus affording further evidence of Velázquez's habit of reconstructing his own pictures.

The period 1794-1838.

The following is a list of the nine paintings, described as by Velázquez, remaining in the Buen Retiro Palace and recorded in the 1794 Inventory:

No.	Subject	Value in reales	Present Owner
178	The buffoon Velasquillo	2,000	Lost
183	Infante Balthasar	4,000	Prado No. 1233
184	Mayor of Salamea	2,500	Possibly Torres Collection
187	Queen Isabella	6,000	The Huth Isabella

188 Philip IV (in second manner) 2,000 National Gallery No. 1129

397 Half-length of a Woman (first manner) 800 Lost

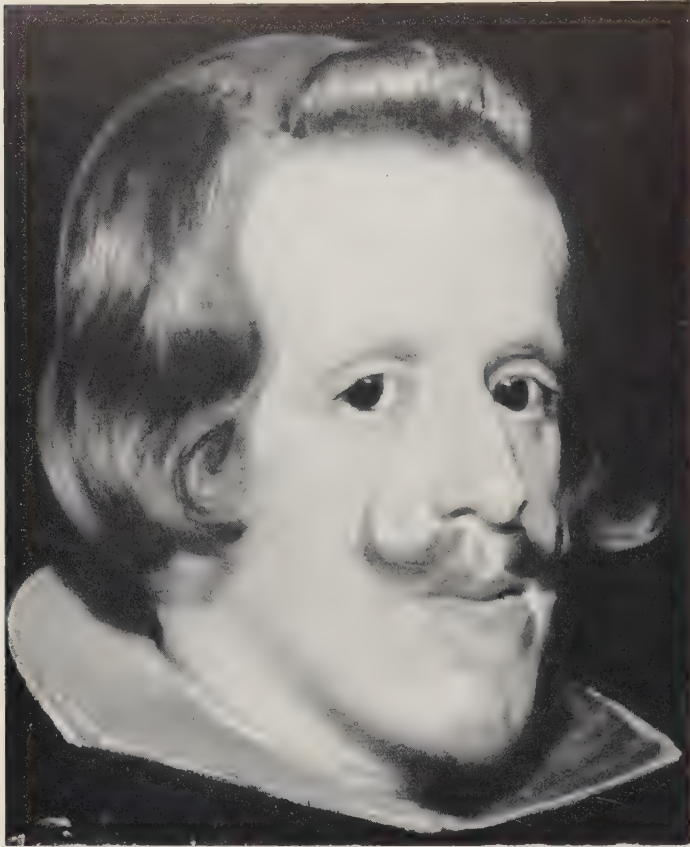
471 Queen Maria of Hungary 300 Berlin No. 413c

744 Queen Maria Teresa of France 1,500 Probably Louvre No. 1735

1280 The clown Cardenas as a bull-fighter 600 Lost

Nos. 183, 187, and 471 still bear Retiro Inventory numbers in large white figures towards the bottom of the canvases. Nos. 187 and 471 are both simply listed as 'Portrait of a Queen'. No. 744 is said to have been cut down in size by a French officer. The fact that the Berlin portrait of Queen Maria of Hungary is given the insignificant value of 300 reales may mean that it was only partly by Velázquez or a copy, since there are other pictures in this Inventory, described as copies, at similar values. At 6,000 reales the Huth Isabella is the highest valued of the Velázquez left in the Retiro, and is at the same figure as his portraits of comparable size moved to the New Palace, and as the Titian portraits of Charles V and Philip II.

It will have been observed that of these nine paintings only one found its way into the Prado after its formation in 1819. Five others, including the Huth Isabella, are certainly or tentatively identifiable, scattered in other European collections: the remaining three are lost. They all disappeared from the Palace—



10. Philip IV, by Velázquez. Detail of the 'Silver Philip' (London National Gallery) showing evidence, perceptible to the naked eye, of alterations to the hair and eyes.

which according to Cumberland was deserted as early as 1787—in the disturbed years of the Peninsular War and the restoration of Ferdinand VII. The vicissitudes of the Huth Isabella between 1794 and 1838 are still largely conjectural, but it is known that when the French occupied Madrid in 1808, more than 900 paintings from the Retiro were stored in the Buena Vista Palace. In 1814–15 300 of these were claimed back for the Retiro by its Curator, but no mention is made of what happened to the rest.²⁴ The Isabella, like so many other Spanish paintings now in English collections, may have gone to France during Joseph Bonaparte's reign and been acquired there by Louis-Philippe on his return from exile. It is much more likely, however, that it was one of the 412 Spanish pictures bought in Spain in 1835 by his agent, Baron Taylor, at a cost of over a million francs, and for which the Spanish Gallery of the Louvre was specially constructed. No complete inventory of Taylor's purchases can be traced, but it is recorded that several Velázquez, with unspecified titles, were amongst them.²⁵

School pictures and copies.

The listing by Mayer and Pantorba of Velázquez school pictures and studio replicas of portraits of Isabella, is somewhat confusing. Mayer includes entries for several 'lost' pictures, assuming their

existence from extant copies.²⁶ Pantorba correctly groups them under one of three types: the Copenhagen, the Vienna, and the Prado equestrian head, listing the last two as originals. There are several much weaker full- or half-length variants of the Copenhagen type, including one in London not hitherto catalogued;²⁷ the existence of these further strengthens the evidence that their prototype, now lying under the Huth picture, had already become a celebrated official portrait in the short period before it was reconstructed. The Vienna three-quarter-length, like the similar picture in Chicago, is clearly a studio work and there is no obvious original of this type, though there are a number of variants, including the Hampton Court Isabella, which is of interest as it has been considerably extended, but was once almost identical in size with the Huth portrait. Two full-length versions of the Huth type are recorded, but no reproductions are available. One, at present in Madrid, was formerly in the collection of the Conde de San Felix and measures 2.00 × 1.10 m. It has been dated 1632, which also accords with the Huth portrait.²⁸ The other full-length is in the de Ganay Collection, France, and is understood to be a slightly larger, but generally accurate copy.

Authorities of all periods have assumed that the originals of royal portraits were kept in the Royal Collections at Madrid, and that studio replicas and variants were sent to foreign courts as presents during the life-time of the King and Queen. Thus opportunities for repainting and reconstruction by Velázquez would be confined to those originals, and the fact that the Huth Isabella—a radically reconstructed picture—hung in the Buen Retiro Palace as an original work of the master until the end of the eighteenth century, is of considerable significance in this respect. It is much to be hoped that detailed X-rays of the Prado young Philip, and of other early court portraits by Velázquez, comparable to those taken of the Huth Isabella, will one day be available for comparative study.²⁹ They would shed much new light on the theory of progressive 'states' of Velázquez paintings which, anticipated to some extent by Justi and formulated by Mayer, was further developed by the latter in his last book, published in 1940.³⁰ This theory, as Soehner has pointed out, 'has been much studied by Spanish authorities, at least in those cases where there appears to be a surprising divergence between documentary evidence and style. It has received special support from Lafuente, who emphasises the slowness and reluctance of Velázquez to finish works for which he had no delivery commitment.'³¹ This tendency to re-assess the Velázquez chronology on stylistic grounds, rather than by the earlier documentary method of Allende, should yield interesting new results, especially if it is allied to the systematic analysis and classification, hitherto much neglected, of the master's collaborators and pupils.

²⁶ Mayer Nos. 468, 470, 473, 476, and 478. No. 473 lies under the present Huth portrait.

²⁷ In the Posner Collection. Others are the Beldá full-length and the half-length in the Stirling-Maxwell Collection.

²⁸ J. Allende-Salazar and F. J. Sanchez Canton: *Retratos del Museo del Prado*, 1919, p. 165.

²⁹ E. Lozano (*Arte Español*, 1927) has advanced the theory that under the portrait of Don Diego del Corral (Prado No. 1195), the second husband of Doña Antonia de Ipeñarrieta (Prado No. 1196), lies an earlier school portrait of the latter's first husband, Don García Pérez de Araciél! The traces of curtain and other pentiments in the portrait of Corral make Lozano's submission, in the light of more recent research, an interesting one which would merit further investigation by X-ray.

³⁰ A. L. Mayer: *Velázquez*, Paris 1940, and New York 1940.

³¹ Halldor Soehner: *El estado actual de la investigación sobre Velázquez*, Clavileño, Madrid 1951. No. 9 pp. 23–29.

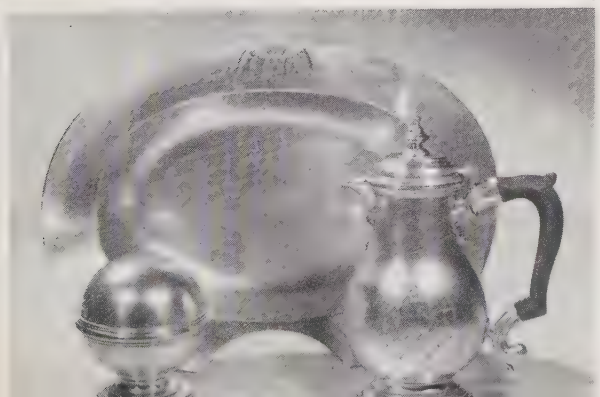
²⁴ Madrazo: *op. cit.* pp. 304–6.

²⁵ A. Jubinal: *Notice sur le Baron Taylor*, Paris 1837. C. François: *Le Baron Taylor*, Paris 1879, p. 21.

1. A rare collection of cassollettes and pot-pourri vases in specially selected and marked Blue John, the fine ormolu mounts probably the work of Matthew Boulton. The centrepiece is 15 inches high, the remainder vary between 9 and 10 inches (Private collection of Messrs. Charles Angell, Bath). 2. Teacaddy in carved walnut, painted brown, the carving gilt, c. 1750, 10 inches long (Private collection of Mr. and Mrs. Roger H. M. Warner, Burford). 3. George III oak Freedom Box with silver-gilt mounts, maker I.B. and London hall-mark for 1820. The interior is engraved with the Arms of the City of Bath and carries an inscription (Messrs. Bracher & Sydenham, Reading). 4. George II silver shaving set—jug, basin and soap box—by James Shruder, London, 1744 (Messrs. Thomas Lumley, London). 5. Terrestrial globe, by Cary, London, dated '1801' (Mr. Gordon Partridge, London).



British Antique Dealers and their Treasures AT THE BATH FESTIVAL



6. Chinese porcelain Sung dynasty (A.D. 960-1279) seated Buddha, 29½ inches high, covered with a 'Ching Pai' glaze of pale aquamarine tint (Mr. Sydney L. Moss, London). 7. This rare and amusing model of a Staffordshire saltglaze dog, with manganese slip and scratch decoration, is 7 inches high. Its date: c. 1750 (Messrs. D. M. & P. Mannheim, London). 8. Charles II tankard, 5½ inches high, with original chased decoration of flowers and foliage: York, 1666, by Wm. Mascall (Private collection of Mr. J. R. Abbey, London).



6



7



8

BATH: BRITISH ANTIQUE DEALERS AND THEIR TREASURES



9



10



11

UNBEKNOWN to most men and women—since the nature of its work rarely encourages headlines—the record of service of the British Antique Dealers' Association has, since its foundation exactly forty years ago, been one of steady but certain rise to the enviable position which it now enjoys. The man in the street will be largely ignorant of the day to day work of the Association. Yet this calls for and receives certain essentials from its President, its Council and from its 520 members. It is now customary to expect from them wise discrimination, a high degree of discretion, integrity and good will and sincerity in dealing. Those who are accustomed to acquiring works of art from B.A.D.A. members have come to recognise and trust these qualities. And as Sir James Mann rightly pointed out at the Association's Annual Banquet held recently at Goldsmiths' Hall, London, 'there can hardly have been an important collector over the past half century who has not readily paid tribute to the knowledge and advice which he has derived from discussions with members of the fine art trade.'

The Association has over the years also actively and continuously engaged itself, with success, in negotiations both with the Treasury and the Board of Trade in order to secure the removal of restrictions on the import and export of works of art. It was negotiations of this nature, moreover, which resulted in the lifting of the Treasury ban on dollar expenditure in December, 1954, and so once again permitted the essential two-way flow of antiques across the Atlantic. It is perhaps by the exhibitions which it has organised in the past that we best recall the work of the B.A.D.A.—the successful Art Treasures Exhibition at the old Grafton Gallery, London, in 1928, that held at Christie's in 1932, and the Luton exhibition in 1939.

Now the Association is to hold another exhibition of this nature this year. It will be held in The Octagon, Bath, during the 1958 Bath Festival. No sales of the works of art displayed will take place during the period of the exhibition (May 29th to June 7th), but a representative to the Association will be present to deal with enquiries. Other exhibits will be loaned by individual members and will not be for sale. The event will be in accord with what should be one of the Association's most important aims: to give much needed publicity to the educative and cultural influence of works of art.

An account of The Octagon appears on page 264.



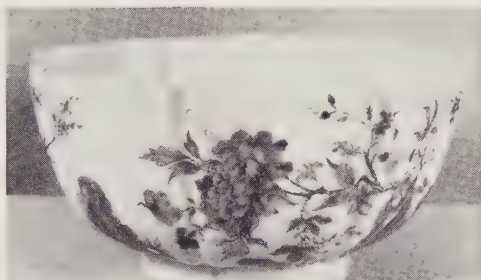
12



13



14



15



18



16

17



9. A very beautiful Chinese porcelain, 8 inches high, vase decorated in the Chinese taste, K'ang Hsi period (A.D. 1662-1722), in famille verte enamels. (Messrs. John Sparks, London). 10. This marble and ormolu clock by Vulliamy (No. 273) incorporates a biscuit porcelain figure which is possibly Derby: c. 1785-1790 (Messrs. H. Blairman, London). 11. One of a pair of Dutch portraits of members of the Six family, signed and dated 1646. By Cornelis van Ceulen, $32\frac{1}{2} \times 27$ inches (Messrs. Leggatt, London). 12. A fine pair of Adam period (c. 1790), 21 inches high, cut glass candelabra, the bases of blue glass enriched with gilding (Messrs. Delomosue, London). 13. A pair of silver-gilt candlesticks, snuffer and tray, Belgian or Dutch, c. 1680 (Private collection of Mr. R. M. Norton, London). 14. Late eighteenth-century satinwood, 3 feet wide, china cabinet with rosewood crossbandings (Messrs. H. W. Keil, Broadway). 15. A very rare (diameter 8 inches, height 4 inches, c. 1750) Lund's Bristol soft paste porcelain bowl with eight flutings and corresponding rim and foot, painted in famille verte manner with flowers and rocks: cf. companion bowl in Marshall's 'Coloured Worcester Porcelain of the First Period', pl. 3, No. 47 (Messrs. Winifred Williams, Eastbourne). 16. This small, interesting William and Mary walnut occasional table in original, untouched condition, is only 20 inches wide, 26 inches high (Private collection of Mr. Leonard Knight, London). 17. One of an unusual pair of eighteenth-century mahogany wheelback arm chairs (Messrs. Quinneys, Chester). 18. A rare, 3 inches high, triangle period Chelsea beaker, moulded with branches of tea plant design in soft pastel colours. Formerly in the collections of Wallace Elliot and Dr. Statham (Messrs. Charles Woollett, London).

Foire des Antiquaires

The second Paris Antique Dealers' Fair will be held at Porte de Versailles, Paris, from May 10th to May 26th. These are some of the works of art which will be seen there. All are in the possession of Paris dealers, unless otherwise stated.



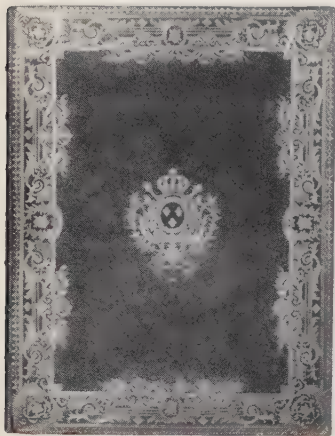
1



2



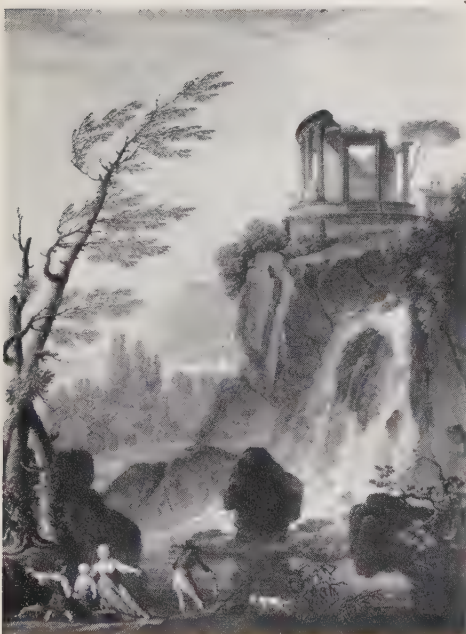
4



3

1. Carved wood statue, 17 inches high, made by a Pahouin tribesman (Charles Ratton). 2. Gold Parisis, made in 1328. Philippe de Valois (1328-1350) is seen seated on a Gothic throne (Collection Vinchon). 3. The Coronation of Louis XV (Paris, 1723), a folio bound in red morocco with the coat of arms and monogram of Louis XV (Pierre Berès). 4. Late sixteenth-century group by Jean de Boulogne of Hercules and Nessus (Brimo de Laroussilhe). 5. 'Landscape', by the eighteenth-century master, Lacroix de Marseille, signed and dated 1776 (Galerie Heim: whose annual exhibition of recent acquisitions has just opened). 6. 'Portrait of Madame Hue', by J. S. Duplessis (Galerie Cailleux). 7. 'Portrait of M. Siméon Bonnesoeur-Bourguinière: formerly Deputy and Président du Tribunal'. By J.-L.-T. Géricault (Galerie Lorenceau). 8. Marble topped, 58 inches long commode with three drawers of the period Louis XV, decorated with various coloured foliage on a cream ground, fine ormolu handles (Galerie Serge Roche et J. Rotil). 9. Eighteenth-century Brussels tapestry, signed by P. van der Borch, 'The Rape of Helen' (Galerie Opera, Jacques Artain). 10. Rare twelfth-century carved wood figure, 25 inches high, from Nara, Japan (Galerie Gobard & Moreau). 11. Louis XV wall clock, with gilt-bronze mounts marked with a crowned 'C', 1745-1750, by Cordier (Galerie Marc Revillon). 12. Marquetry clavichord in rosewood with flower and musical motifs, with ormolu mounts: Louis XV, made in Paris, 1784, by Pascal, Quai des Augustines (Galerie Maurice Chalom). 13. Eighteenth-century Nymphenburg tureen and cover, decorated in gilt and monochrome, en suite with a dish (Galerie Vandermeersch).

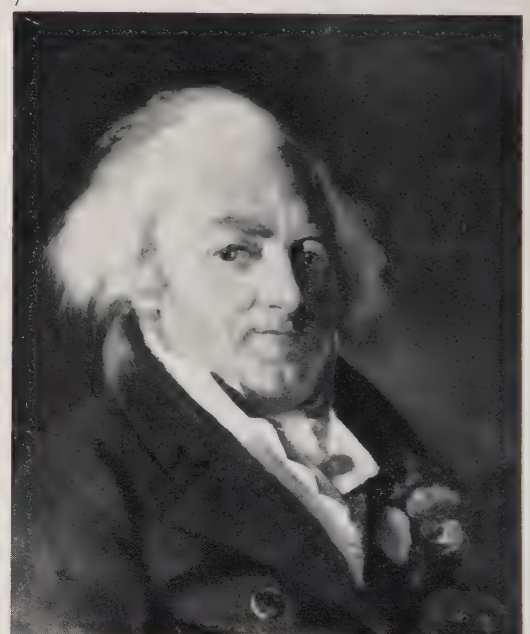
5



6



7



Paris



8



9



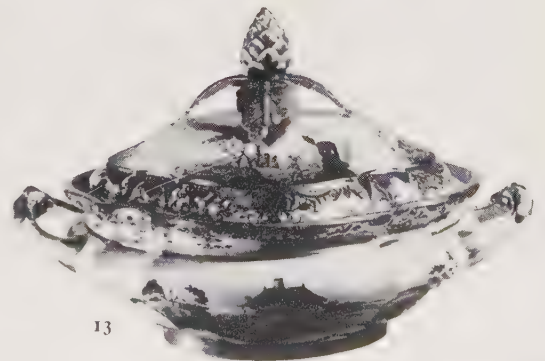
10



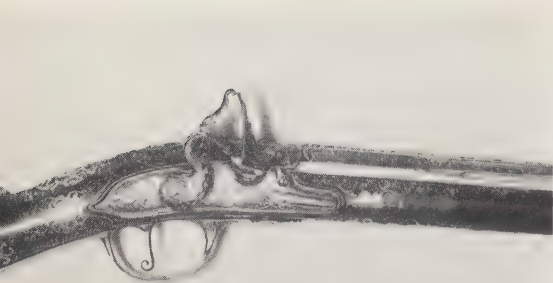
11



12



13



1

International Saleroom



2



3

1. Detail of a magnificent silver-barrelled flintlock fowling piece, signed on the lock 'Piraubeaux Galeries'. French, c. 1680. Bought by Sir James Mann for the Tower of London Armouries for £2,205 (Christie's). 2. A Swiss gold and enamel singing-bird cage, 8 in. high, late eighteenth century. £1,890 (Christie's). 3. One of a pair of late eighteenth-century Irish glass chandeliers. £2,100 (Christie's). 4. 'Portrait of the Gardener Vallier', by Paul Cézanne, watercolour, 19 x 11½ in. £20,500 (Sotheby's). 5. 'Après-Midi, Soleil, Rouen', by Camille Pissarro, signed and dated '96. Dollars 40,000 (£14,285) (Parke-Bernet). 6. Rare Chelsea figure of a Young Turk, 7 in. high, raised anchor period. £190. (Sotheby's). 7. 'Mme. Lili Grenier en Kimono Japonais', by H. de Toulouse-Lautrec, canvas 21½ x 18 in. £15,000 (Sotheby's).

4



5



6





1



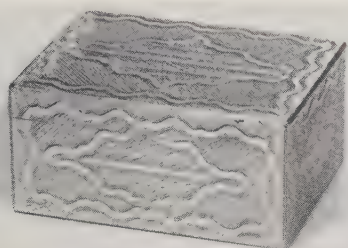
2



3

SELLING AT SOTHEBY'S. 1. A page from the De Lisle Hours, an important English manuscript of c. 1320-1330, selling on May 19th. 2. One of a pair of Meissen swans composed as candlesticks, with ormolu mounts, 22½ inches high. Selling on May 20th. 3. Giovanni Battista Pittoni, 'Rest on the Flight into Egypt', canvas 87½ x 61½ inches. The property of the Earl of Ancaster. Selling in May.

Forthcoming Sales



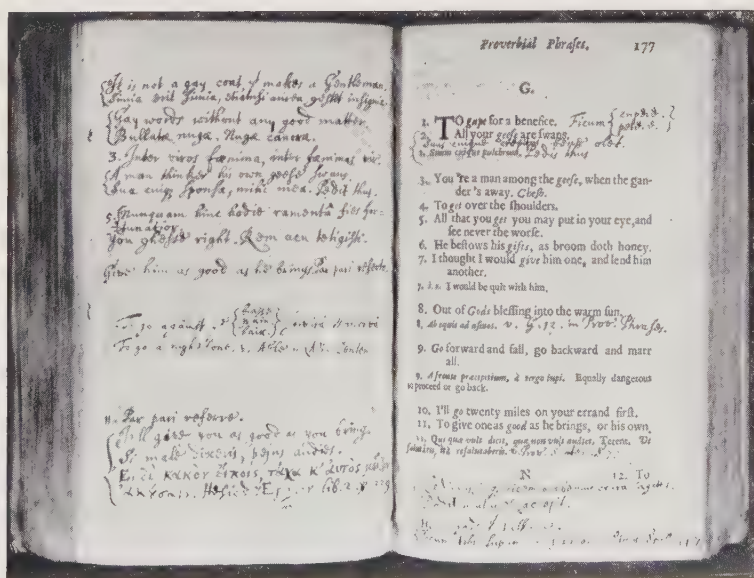
4

SELLING AT CHRISTIE'S. 4. Louis XV gold box, 2½ inches wide, by Pierre-Marcelin Denise: Paris, 1760, with the poinçon of Eloy Brichard. Selling in May. 5. Two Chinese, Ch'ien Lung, 17½ inch high, famille rose figures of Dutch girls. Selling in May. 6. John Ray's own annotated copy of his 'Proverbs' (1670). Included in a sale on May 24th and following days.

5



6



The Netherlandish Vision

Dutch and Flemish Painting at the Slatter Gallery



Martin van Valckenborch (1542, Malines—c. 1612). 'The Hay Harvest'. Panel, $8\frac{5}{16} \times 11\frac{7}{16}$ inches, signed on tree trunk at left $\begin{smallmatrix} \text{'M'} \\ \text{V} \end{smallmatrix}$.



(Above). Joris van Son (1623, Antwerp—1667). 'A Repast'. Panel, $22 \times 33\frac{1}{2}$ inches, signed on table at left 'Joris van Son f.' The Antwerp Guild mark (an open hand) is branded into the back of the panel.

(Below). Gillis d'Hondecoeter (c. 1575, Antwerp—Amsterdam, 1638). 'At Sunset'. Panel, 12×22 inches, signed lower left: 'G DH (joined) 1627'. Provenance: the David Crichton Collection.



FOR more than twenty-five years an outstanding event of the early summer season in the London art galleries has been the exhibition of Dutch and Flemish Masters at the Slatter Gallery at 30 Old Bond Street. Despite the increasing difficulties of procuring first-rate works, the 1958 exhibition is replete with paintings as delightful as they are really important. That surely is the thrill of Netherlandish art of that golden age: it speaks to the heart as well as the head, to the emotions as well as the intellect: it has charm as well as grandeur. Perhaps it is in many instances a question of scale. Many of the works at Slatter's are not large—though some are, by the standards of this school—and we are intrigued by the intimacy of these so-human pictures not overwhelmed by that kind of compulsive grandeur which we have in Italian painting.

Yet they are grand in spirit. Take for example the highly important *Calvary* by Jan Brueghel the Elder, which is shortly to leave England for Australia. A vast mountain landscape stretches beneath the overclouded sky through which at one point the sun breaks dramatically; a great concourse of onlookers and soldiery are gathered about the three crosses in the middle distance; the swooning Mary with the Magdalene and St. John are among those on a near mound (a tableau such as Rogier van der Weyden might have painted in earlier centuries). Yet the nearest group of all are a family of mere sightseers as unwitting of the significance of the sacred drama being played out before them as the dogs who forage among the bleached bones in this 'place of skulls' or the bird on the bough above. And all this wealth of detail on a copper panel $13\frac{3}{8} \times 21\frac{3}{4}$ inches. There are overtones, too, echoes from the social protests in old Peter Bruegel's pictures; for these soldiers and watching grandees are Spanish, and the clustered gibbets were an all-too-familiar sight in those tragic years.

One other Brueghel picture, this time from the hand of the Younger Pieter, comes nearer to simple genre. This *Return from the Kermesse* is unashamedly gay. The villagers, rich and poor, in their brilliantly coloured clothes, dance and gossip and make love on the homeward road. All the Pieter Brueghel ingredients are there: tipsy husbands, dancing couples, lovers wandering off among distant trees, and a round dance still in progress in the village street. The main group of animated figures in the foreground create, as they usually do in Pieter Breughel's work, a fascinating linear pattern emphasised by brilliant colour patches.

One can trace this Flemish country genre both backwards and forwards in the exhibition; for one work is by Gillis van Coninxloo who, with old Peasant Brueghel himself, was a pupil of Pieter Coecke, and was the teacher of the Younger Pieter Breughel. Another artist of that remote first generation, Martin van Valckenborch, was born 1542 and died in the early years of the seventeenth century. He contributes a panoramic study, *The Hay Harvest*. This is delightfully primitive in its conception, and is but a step away from those landscapes of the Months in the old Books of Hours which contributed so much to the development of Northern landscape art. This busy scene in the home fields of a grand house in the valley yields an interesting record of normal country life in sixteenth-century Flanders. From a hilltop Martin van Valckenborch secures one of those splendid aerial views for which he is justly famed.



Jan ('Velvet') Brueghel the Elder (1568-1625). *Calvary*. On copper, 13 $\frac{3}{8}$ × 21 $\frac{3}{4}$ inches. This splendid picture, possibly the most important subject by this artist in the world, has been acquired by the National Gallery of Victoria, Melbourne, Australia.

On view in the 1958 Exhibition of Dutch and Flemish Masters at the Slatter Gallery, 30 Old Bond Street, London, W.1. Catalogues are being sold in aid of The Invalid Children's Aid Association.

The Coninxloo *Avenue* is one of those divided landscapes such as we associate with 'Velvet' Brueghel, when the Rhineland scenery on his Italian journey revealed the beauty of the contrast between distant river valley and an enclosed woodland place brought to the foreground of the picture. It thus raises an interesting problem of master-pupil relationship.

One other fine landscape is by a pupil of Coninxloo, Gillis d'Hondecoeter. Presaging his great namesake, he was famed for the animals and birds which animated his grand mountainous

landscapes. The panel at Slatter's is an exquisite example, the crags of the background mountains flushed by the setting sun, a foreground of shadowed fields lively with animals and peasantry. This reference to animals recalls that one interesting panel is devoted to studies of sheep and goats by Nicholas Berchem, that Italianate Dutchman so strangely *bête noire* to Constable. However, he would surely have deemed this study of nature closely observed as 'not for burning'.

Among the Still Life—always a feature of the annual Slatter



Pieter Breughel the Younger (1564-1638). *Return from the Kermess*. Panel, 16 $\frac{1}{8}$ x 22 $\frac{7}{8}$ inches, signed in full.

On view in the 1958 Exhibition of Dutch and Flemish Masters at the Slatter Gallery, 30 Old Bond Street, London, W.1. Catalogues are being sold in aid of The Invalid Children's Aid Association.

exhibitions—are two by Berchem's father, Pieter Claesz, that artist always able with the fewest components to create a perfection of interrelated forms, colours, and reflecting lights. A romer of wine, a plate, a half-peeled lemon, a knife: his genius could transform them into shimmering beauty. One more complicated Still Life is that by Joris van Son—a large resplendent panel where piled fruit, fish, glass, plate, a lobster and a precious watch create a synthesis of glowing colour typical of this artist.

Further still lifes, by Ambrose Bosschaert, Van der Ast, and Jacob de Gleyne, reach back almost to the beginning of this Still Life subject. In this 1958 exhibition at the Slatter Gallery the accent is largely upon Landscapes with Figures and Still Life. But how enormous is the vision of sixteenth- and seventeenth-century life contained within these limits. These are real Masters—and are undoubtedly the best in quality and artistic significance of their kind at present on the London art market.

Books Reviewed

JOHANN PETER MELCHIOR ALS MODELLMEISTER IN HÖCHST: By Michel Oppenheim. (Frankfurt am Main: Lothar Woeller Verlag. DM. 22.—.) 135 pages, 101 illustrations, of which 3 in colour.

JOHANN PETER MELCHIOR (1747–1825) was a minor artist whose facile talent and flair for publicity exactly suited the sentimental taste of his day. Chief modeller successively at the Höchst, Frankenthal, and Nymphenburg porcelain-factories, he has left also sculptures in stone and bronze, and a series of gushing articles on Art and Nature which recall his friendship with the author of *The Sorrows of Werther*.

Collectors were at one time prepared to see his hand in practically all the more characteristic figures and groups of the Höchst factory. This view became less tenable after the comprehensive exhibition of Höchst porcelain held at Mainz in 1925; and in the scholarly retrospective catalogue of the exhibition published in 1930 the late Kurt Röder observed 'The necessity of attributing many models to other artists makes it harder for us to see him as the most important modeller of the factory; he is only the most famous'.

Max Oppenheim was Röder's collaborator in the catalogue, to which he contributed the section on marks: and in the beautifully produced little book now under review he aims at isolating and clarifying an issue which the catalogue had already partly resolved. Where did Melchior learn his skill, and how many of the Höchst figures are his? At various stages of his career Melchior, from motives of self-interest, stated his own age incorrectly. And now Max Oppenheim has been able to confirm from parish registers that he was born in 1747, not 1745 or 1742 (an elder brother of the same name died soon after baptism in 1742). Melchior was thus only twenty years old when he entered the Höchst factory in 1767, and there is absolutely no documentary evidence that he had ever studied in Paris, as his modern biographers Hofmann, Falke and Sauerlandt have gratuitously assumed. Indeed, by a sensitive analysis of the six signed models and the four confirmed as his in contemporary records, Oppenheim shows that his style is much less French than that of his anonymous predecessor who modelled the 'Chinese Emperor' group of 1766 (before Melchior entered the factory). Melchior's plump Venus is Falconet's *baigneuse* translated into German. His figures lack the lively movement of the earlier Höchst models; they are like little frozen statues. In the sentimental Höchst children of the 1770's one can already foresee the development of the monumental neo-classical vein which Melchior exploited in the biscuit figures and groups made at Frankenthal and Nymphenburg. This tendency is even more plain in Melchior's Höchst Calvary group, of which the author recognises nine successive versions. Melchior's activity

coincided with a decline of interest in the beauty of porcelain as a material. The colours on earlier Höchst figures are sparing and delicate; on Melchior's the ever darker and muddier colours are laid on thick, like those of a house-painter.

Under his terms of reference the author has little to say about the other Höchst modellers. But we hope that he may one day amplify his illuminating suggestion that the mature Höchst figure-style owed most to Laurentius Rüssinger. —A.L.

LES FAÏENCES DE DELFT: By H. P. Fourest. (Paris: L'Oeil du Connaisseur. Presses Universitaires de France, 1957. Fr. frs. 1400.)

IT is some time since the appearance of a book on Delft, and this short volume by the Director of the Sèvres Museum is welcome. French writers have a unique gift of clarity of exposition and the enquirer could find no surer guide to the techniques and shapes of Delft earthenware than the relevant sections in M. Fourest's book. For the greater part, however, the book summarises, skilfully enough, the work of previous authorities, sometimes handing on to the reader venerable suppositions which have clouded exact knowledge ever since their first formulation by Havard. M. Fourest is at his best when he ventures into new ground, as in the excellent analysis of occidental and oriental taste, of the debt to silversmiths and the demands of fashion.

The reviewer can not overlook the fact that this book, designed to form part of a well-known series, not unlike the dear old English 'Chats', seems to have been thrown together very hurriedly. It is full of slips which one hopes will disappear in a second edition. M. Fourest claims indulgence for imperfections owing to the 'difficultés de la langue néerlandaise' and rubs it in immediately by mis-spelling the names of two of the four distinguished Dutch authorities cited in the preface, as well as producing throughout an entirely new variant, 'Koocks', for the owner of the P.A.K. mark, whom the Dutch authorities seem at last to have settled to describe as Kockx. It can only be a slip of proof-reading which moves the world-famous Evenepoel Collection to the Rijksmuseum (p. 91); dates a plate (XXIII 2) 'vers 1710' while stating in the text that it bears the British Royal Arms as borne between 1714 and 1800; describes the famous set of 3 spiral vases as 'vers 1750' under the plate (XXV. i), but as 'après 1764' in the notes, where, incidentally, it places them at the Gemeentemuseum in the Hague, instead of at the Rijksmuseum in Amsterdam, whose authorities are, understandably, extremely proud of them.

These are minor blemishes which can be remedied. The great value of the book—and it is difficult to overestimate it—lies in the sure taste implicit in the choice of illustrations. At least half of these have not been published before and they are a delight both to the serious student and

the general ceramic amateur. The colour is never bad and sometimes excellent, and M. Fourest has a really admirable section of 'notes on the plates'—perhaps the most instructive and novel part of the book. He draws largely on the splendours of his own Musée de Sèvres and the collection at the Musée des Arts Décoratifs, but he gives us a generous and tempting sample from French provincial museums—Lille, Rouen, Bernay and, above all, Limoges, all of which the ceramic enthusiast should mark in his mind with Michelin's *** ('vaut le voyage'). Amidst these unfamiliar delights, we have only space to mention a few. First must come the sumptuous 'WK' vase from the Arts Décoratifs, with its brilliant rendering of Ming-Ching transitional (pl. XI); the unique pair of 'delft doré' obelisks at Lille (pl. XVIII), marked LVE; and the coloured reproduction of the Verhaast plaque at Sèvres. Also worthy of special mention are a late black-ground plate in the Louvre (XXIX. i) and a plaque from Sèvres, reproducing an engraving from Houbraken's 'Groote Schouburgh'.

From Limoges we are shown an AK plate with a most unusual fan design of Japanese inspiration (VII 3), and an important French armorial plate marked SVE (whose arms are they, incidentally? It should not be difficult to ascertain). And, rarest of all, there are two of the five known plaques showing portraits of various Dutch Protestant divines recently ascribed (*Bulletin of the Rijksmuseum*, 1956. 4.) to Isaac Junius, and datable with some certainty from 1660. These plaques are here stated to have formed, in all probability, part of the principal ornament of the Consistory of the Reformed Church at Delft. It would be interesting to know on what ground this statement is based.

Enough has been said to indicate the importance of the illustrations. M. Fourest has put us further in his debt by including a really full and up-to-date bibliography. These two ingredients alone suffice to make the book indispensable to the serious student of Delft.—O.V.O.

REMBRANDT AND SPINOZA: By W. R. Valentiner. (London: Phaidon Press, 21s. net.)

THIS slender volume is described as 'a study of the spiritual conflicts in seventeenth century Holland' and consists of seven brief chapters on Rembrandt and Spinoza. After contrasting the philosopher and the painter with Descartes and Frans Hals, whom he has chosen to represent the *zeitgeist* of the previous generation, Dr. Valentiner considers the circumstances of Spinoza's expulsion from the Synagogue and Rembrandt's bankruptcy, which took place in the same year, and suggests where the two great men might have met each other—though no such meeting is recorded. He expatiates on the intolerance of the Calvinist church in Holland and examines the evidence for Rembrandt's membership of the Mennonite sect, to which

Baldinucci alluded. Then he contrasts Spinoza's somewhat impious attitude to Antiquity with that of Rembrandt, with special reference to the three paintings commissioned by the Marchese Ruffo, identifying the *Alexander* with the so-called *Pallas Athena* in the Gulbenkian Collection. Finally, he considers Spinoza in relation to the generation of Jan Vermeer, referring to a letter on the laws of chance which the former may possibly have addressed to the latter in 1666. From this collection of ingenious hypotheses nothing emerges that was previously unknown. This handsomely produced book may, however, encourage the student of painting to re-read Spinoza whose clarity of thought and precision of diction may well make him dissatisfied with Dr. Valentiner's somewhat wordy style.—H.B.H.

MICHELANGELO'S BOZZETTI FOR STATUES IN THE MEDICI CHAPEL:

By Ludwig Goldscheider. (London: Privately printed.)

'WHEN great art has come to the conception of the shape and of the movement of a human figure, the artist will make a simple model out of humble material. This is the first birth from which a work of art springs.' So wrote Michelangelo whose 'simple models' are very beautiful works of art on their own account besides being essential documents for the study of his complex personality. Yet few scholars have given to his models in wax and terracotta the attention they deserve, and Dr. Ludwig Goldscheider's examination of a group of them in his privately printed *Michelangelo's Bozzetti for Statues in the Medici Chapel* therefore makes a valuable addition to our knowledge of this great and elusive artist. The book itself is fully illustrated and so handsomely presented that it may justly be considered a minor masterpiece of modern book production.

Michelangelo made use of three types of models for his sculptures (in addition to those used for the composition of the Sistine *Last Judgement*): small, hastily moulded wax *bozzetti*, like that of a reclining figure in the British Museum; larger and more highly finished models in terracotta (or sometimes terra-secca) like the famous *Hercules and Cacus* or *Victory* in the Casa Buonarrotti; and full sized clay models of which the only surviving example is the *River God* in the Accademia at Florence. But of all the hundreds he must have made in his restless quest after perfection, barely a dozen survive today. He seems to have appreciated their value for he sent two cases of them to France with his favourite pupil, Antonio Mini, in 1531, but a few days before his death he perversely ordered the destruction of all the drawings in his house, and probably all the models as well, in order, says Vasari, 'that no one should perceive his labours and tentative efforts, that he might not appear less than perfect'. However, a number of models survived him and were copied by lesser artists who also made small terracotta reproductions of his finished statues. The wax and terracotta *bozzetti* attributed to Michelangelo therefore raise a series of singularly ticklish problems to tease the ingenuity of every student of his work.

In this book Dr. Goldscheider considers the

bozzetti for the various figures in the Medici chapel. A little wax in the British Museum and the torso in the Accademia at Florence are universally recognized as the work of Michelangelo. But two other figures, clay models of the *Notte* and *Aurora*, in the collection of Dr. Alejandro Pietri at Caracas, have won only limited approval. Dr. Goldscheider states a good case for their acceptance by comparing them closely with the finished statues. Much of his argument depends on the left hand of *La Notte* which has mysteriously vanished from the marble, save for the ghost of a finger, but is clearly shown in the Caracas terracotta. Michelangelo is known to have changed the position of the left arm and Dr. Goldscheider pertinently suggests that he was unable 'to finish it because there was not enough marble left'. A drawing of *La Notte* by Rubens, in the collection of Mr. Frits Lugt, which shows the left hand must, Dr. Goldscheider argues, have been taken from the model rather than from the finished work (there is a similar drawing by Salvati in the British Museum). The tell-tale left hand of *La Notte*, or rather its absence, gives away the series of stucco figures at Perugia which have recently been attributed to Michelangelo but which Dr. Goldscheider returns to Vincenzo Danti.

In the course of this fascinating monograph Dr. Goldscheider also refers to certain other *bozzetti* by or after Michelangelo, some of which are known only from the drawings of El Greco and Tintoretto, or from the paintings of such unlikely artists as Jan Steen, Wallerant Vaillant and Jan Breughel the Younger. It should, however, be pointed out that the model in the background to Gerard Dou's self-portrait at Dresden seems closer to Giovanni Bologna than to Michelangelo. We may also correct one small mistake: Ignazio Hugford (mentioned on p.13) was not himself a priest though his brother was Abbot of Vallombrosa.—C.R.I.

STEDELJIK MUSEUM, AMSTERDAM.

Library of Modern Art Catalogue: compiled by L. Kloet, Chief Librarian. (Price f. 6.)

THIS excellent catalogue of one of the largest libraries of modern art in Amsterdam is by its care and quality a lively indication of the way the Dutch present their cultural heritage and ambition to the public, and by its consideration of foreigners an interesting pointer to Holland's geographical position, to her cosmopolitan outlook. It is claimed as the first systematic catalogue in print of a library of modern art.

It is printed in five languages—Dutch, English, French, German and Spanish—and is divided into sections which are clearly separated one from the other by means of a coloured page. These sections include an outline in which can be found the subject required. For example Painting is sub-divided into various periods and styles; then Artists' Monographs (over 500) as Cézanne and all that they have about him (27 works) or Van Gogh (over 120 works); ending with an index of all authors, with page references to every work.

Excellent paper is used, clearly printed, with a great deal of material thoughtfully spaced over its 180 pages.—H.S.E.

CORREGGIO'S DRAWINGS: By A. E. Popham C.B., F.B.A. (Published for The British Academy by the Oxford University Press. 84s. net.)

'BUT the Beauty! the *Morbidezza*! the Thought and Expression! Good God!' exclaimed the volatile Jonathan Richardson when first confronted by Correggio's *Flight into Egypt* in the Uffizi. His ejaculations would not, perhaps, be echoed by many modern connoisseurs. Correggio is now taken for granted as one of the great Renaissance artists, but his works seem to have inspired little warmth of enthusiasm in the present century. It is surely significant that no satisfactory monograph on his work is available in English (Corrado Ricci's *Correggio* is out-dated) and that Mr. Popham's new volume presents the first comprehensive account of his drawings.

That any work on old master drawings by Mr. Popham is scholarly and wholly reliable goes without saying. *Correggio's Drawings* is indeed one of the most notable additions ever made to the still remarkably small library of monographs on the draughtsmanship of Italian painters, and is well worthy of a place beside the same author's standard work on the drawings of Leonardo da Vinci. It consists of a long introduction followed by a catalogue. The introduction includes clearly reasoned chapters on Correggio's technique and methods, on the drawings themselves and on the master's contemporaries, followers and imitators. Finally there is a most illuminating chapter on the collectors of his drawings which is of great value for the student of provenance in general. In the catalogue Mr. Popham lists the drawings he accepts as originals, 19 sheets which he ascribes to Michelangelo Anselmi, and a selection of drawings which have been wrongly attributed to Correggio. Appendices deal with Correggio's five known architectural drawings and his little studied painted frieze in the church of S. Giovanni Evangelista at Parma. The book, which is handsomely printed, is illustrated with a photograph of every Correggio drawing and a detail of the painting connected with it, as well as 69 plates in the text.

Many hundreds of drawings must have been ascribed to Correggio by connoisseurs of varying degrees of optimism and honesty in the last three centuries. As Mr. Popham remarks: 'The number of drawings which passed, and still pass, under his illustrious name, and many of which have little or nothing to do with Correggio, have in the past contributed to obscure rather than to illuminate his artistic personality. The elimination of this irrelevant material and the addition of some authentic and unpublished drawings will, I hope, allow a clearer picture to emerge'. From this unsorted mass, Mr. Popham has extracted a modest corpus of 92 drawings of which no fewer than 32 are here published for the first time as originals. This is balanced by a catalogue of 145 drawings wrongly attributed to Correggio, to most of which new attributions have been assigned. Some of these latter are, it may be added, very beautiful drawings, like the three (at Windsor and Modena) for which Mr. Popham suggests the name of Annibale Carracci.

Of the additions to the work of Correggio the most important are a drawing of two apostles on clouds for the dome of S. Giovanni Evangelista, in the Louvre; a study of St. Matthew and St. Jerome for one of the pendentives in the same church, in the Uffizi (dismissed as a copy by Ricci); an uncannily Tiepolesque group of *putti* in the Louvre; four drawings for the pendentives of the Cathedral dome also in the Louvre; and a working drawing for part of the dome itself, at Frankfurt.

Vasari remarked of Correggio's drawings that 'although they have a good style, charm and the skill of a master, they would not have won him such a reputation as his most excellent paintings'. They are indeed working drawings and, as Mr. Popham points out, 'are almost invariably a means to an end... their charm lies not in their elaboration or in their particular feeling for line or rhythm, but in their revelation of an artistic personality'. No complete series of drawings survives to show every stage in the long journey from the first hasty sketch to the cartoon and, finally, the exquisite oil painting or grandiose fresco; but happily we have drawings of various types for most of his major works which together give a composite picture of his method of creation. We can almost catch him in the act of putting his first ideas on paper, altering them, taking a tracing, elaborating and changing it, taking another tracing and so on, until his restless search finally brought him in reach of the composition which he so brilliantly translated into paint.

A study of Correggio's drawings is, therefore, no mere exercise of connoisseurship but a means to a fuller understanding of his artistic personality. Mr. Popham is acutely aware of this and has added many illuminating comments on the paintings. He shows, for instance, that the decorations in the Del Bono Chapel, previously thought to be by F. M. Rondanini after designs by Correggio, were in fact painted by the master himself. He is also able to throw some light on the mysterious painting of *Apollo and Marsyas* at Leningrad which he tentatively ascribes to Correggio. Moreover, he suggests that Titian's *St. John the Evangelist* in the Kress Collection, and the four strips which originally surrounded it, were probably derived from drawings by Correggio. He also points out that the ceiling of the Carracci gallery in the Palazzo Farnese at Rome owes nearly as much to one of Correggio's sketches as it does to Michelangelo's Sistine Chapel ceiling.

In his foreword, Mr. Popham remarks that 'the present work does not, of course, aim at a revaluation of Correggio's art in general or attempt any appreciation of his greatness as a painter. The admirer of Correggio may even, I fear, be disappointed that the enthusiasm he himself feels for the artist, finds little actual expression in the pages that follow'. Yet the true work of devoted scholarship—like Horne's *Botticelli*—is surely a more sincere token of admiration than the most evocative poetic description. Every admirer of Correggio and every serious student of Italian painting will long be indebted to Mr. Popham for this monumental and invaluable work.—H.H.

FIVE WOMEN WHO LOVED LOVE:

By Ihara Saikaku. Translated by Wm. Theodore de Bary with a background essay by Richard Lane. (Rutland, Vermont, U.S.A.; Charles E. Tuttle Coy, \$2.75).

THE enterprise of this firm of publishers, which in recent years has presented various aspects of the art and literature of Japan in a series of noteworthy books, has now given us a most readable translation of Saikaku's *Kōshoku gonin onna* (of which title there are several translations preferable to the startling one employed), illustrated with reproductions of the fine block-printed pictures of the first, seventeenth-century edition. The stature of Saikaku as a novelist of the Townsmen of seventeenth-century Japan has steadily advanced in the view of his countrymen since they began seriously to study his work some sixty years ago: and the translation of one of his most typical works is an opportunity for English-speaking people to make acquaintance with a writer who has been called the Boccaccio of Japan. Mr. Lane, who has made a special study of Saikaku and his period, contributes an essay pointing out the importance of 'Five Women' as a literary landmark, analysing the five stories that make up the book, and sketching in the background of the period as an aid to a fuller understanding of the novel. As these literary aspects of the book have already been discussed elsewhere, I should like here to say a little about the illustrations, and the illustrator, Yoshida Hambei.

Although in Japan it was the rule rather than the exception for novels to be illustrated, the illustrators were rarely named. As a consequence, the artist can only be determined more often than not on the grounds of style alone. For a long time, Moronobu, as the outstanding and typical artist of the latter half of the seventeenth-century was credited with the designs in almost every book published with illustrations from say 1657 onwards, and it is only in recent years that a more critical approach to the subject, by such researchers as Futō Mizutani, has led to the emergence of other clearly defined figures, of whom Sugimura Jihei and Yoshida Hambei are now seen to have their own quite distinguishing traits.

Saikaku was himself an artist of some pretensions and illustrated a number of his own novels, and it may be that he had a voice in the selection of Hambei as his illustrator. Certainly the association between the two was a long one, and when Hambei left the scene, artists evidently trained by him continued in the tradition he had founded. As a stylist, he never excites us as Moronobu or Jihei can: there is a level competency about his drawing, a certain triteness in the structure of the scenes, with diminutive wooden figures lacking in dynamism or drama, that bespeaks a minor talent. Yet none-the-less, the block-printed pictures make effective decoration, and consort perfectly with the fine calligraphy. Hambei was an Osaka artist, and as such sufficiently removed from the Edo centre of the new Ukiyo-e movement to retain a quality of provincialism in his own efforts to illustrate the *Floating World*. In his work, the vestiges of the old Tosa minuteness of scale,

diagonal composition and formalised cloud bands are still prominent. The distance between him and Moronobu, as stylists, can be measured by comparing Moronobu's illustrations for another Saikaku book, *Kōshoku ehon taizen*, a 1686 reprint, in abridged picture-book form, of the novelist's *Koshoku ichidai otoko* ('The Love Rogue').

So much for Hambei's style. What we did not know before, and what this translation enables us to judge, is the appositeness of his illustrations, the closeness with which he keeps to the text and helps to elucidate it. Mr. Lane, whose enlightening essay has already been referred to, has expressed the view on a number of occasions that, for a proper and full understanding of Ukiyo-e art, a knowledge of the literature of Japan is essential. The publishers are to be praised for giving us this opportunity to study at once a typical novel of the formative period of Ukiyo-e art, and its original illustrations.—J.H.

ARMS AND ARMOUR IN TUDOR AND

STUART LONDON: By M. R. Holmes, F.S.A. (London: H. M. Stationery Office, and The London Museum, 1957. 3s. 6d. net).

THIS is a brief catalogue of the small collection of sixteenth- and seventeenth-century armour, swords and daggers, but not firearms, in the London Museum. The catalogue entries are descriptive and do not include references to literature or to comparable examples in other collections. The arms and armour in the London Museum are confined to pieces that have been excavated or discovered in London or that can, by internal evidence, be attributed to London craftsmen. One cannot expect in a collection of so circumscribed a nature to find many of fine quality, and the majority are in fact of historical or documentary rather than artistic interest.

The best documented arms-producing workshops in London were both at some distance from the City, namely the Royal Armouries in the former palace of Greenwich and the Hounslow sword-blade mills. Each is represented in the London Museum, though the former by rather modest specimens. This applies in particular to the Dymoke armour, which seems a humble successor, particularly as at present set up, to the superb armours produced at Greenwich during the sixteenth century.

Mr. Holmes shows considerable conservatism in his treatment of the subject, even to the extent of using Meyrick's term 'engraved' for what is now usually known as etched armour. He also follows Laking's dating of the English (or Scottish) daggers of the Colonel Blood type, which are generally held to be a century later than the early sixteenth century to which Laking attributed them. The most interesting feature of the London Museum collection is the series of signed Hounslow swords. These are well illustrated with particularly accurate reproductions of the signatures on the blades. The catalogue is a useful addition to the very limited literature of English weapons, though one cannot help regretting that the author has resisted the temptation to tell us more of the history of the London armourers and the Hounslow blade-smiths.—D.W.

Now Reprinted in
New Revised and Enlarged
Second Edition

THE MEANING AND PURPOSE OF ART

or

The Making of Life
ARTHUR R. HOWELL



Fully illustrated in colour and monochrome. This Important Book on Aesthetic Philosophy was originally published in 1945, and reprinted three times. The author then made very considerable revisions and additions, and there are additional illustrations.

21s. od.

Order through any good bookseller

A. ZWEMMER, Ltd.

The Connoisseur

PERIOD GUIDES

Just published

REGENCY

1810-30

Edited by RALPH EDWARDS and L. G. G. RAMSEY

Finely illustrated

42s.

Order from any good bookseller



MEISSNER PORZELLAN

Des Achtzehnten Jahrhunderts
1710-1750

47 pp. of introductory text and index.
120 full page plates in b. & w. Dresden.
Verlag der Kunst 1957. Price 56/6.

A collector's item. Reviewed in *The Connoisseur*
April, 1958.

Available from

COLLET'S MULTILINGUAL BOOKSHOP
44-45 Museum St., London, W.C.1

COMPLETE DEGAS SCULPTURE: Text by John Rewald. 114 Photographs by Leonard von Matt. (London: Thames & Hudson. 70s. net.)

IT is always a pleasure to get a book organised by John Rewald, and this one dealing with Degas' sculpture was very much needed not only as a useful catalogue of Degas' work but also as a picture of his unfailing energy in search of rendered movement. The 114 photographs by Leonard von Matt which accompany Mr. Rewald's text are exceptionally fine, in many cases there are 4 views of one statuette and these often life size, giving a most powerful impression of mobility and sculptural energy. The book contains a clear list of the 74 works in existence, grouped in years, with references to the photographs; their sizes; bronze and exhibition numbers and any further particulars known about the works in question.

Few people, even of those who saw the 1955 Exhibition in New York, will have seen the statues so vividly as they now can by means of these photographs which emphasize the power of the artist—an extraordinary example of a life-long passionately sought experience culminating in these so audacious and expressive forms. Mr. Rewald shows how completely Degas made himself aware of the mass of a body, relinquishing entirely the lineal outlook of one aspect for an ever interrelated continuity of movement. He also shows Degas' astonishing patience and impatience in the long period of this work; for he began to do sculpture as early as 1865 and continued until 1912, and many were the accidents attendant on his endeavour, accidents made the more insufferable by his failing sight almost to blindness. The book is a monument to a superb courage in the quest of an individual vision.—H.S.E.

TEACH YOURSELF HERALDRY AND GENEALOGY: By L. G. Pine. Illustrated by W. J. Hill. (London: English Universities Press, 1957. 6s. net.)

MR. L. G. PINE, who is the Editor of *Debrett*, has recently issued a new book which deals with Heraldry and Genealogy. This appears in the series published by the English Universities Press under the general heading of 'Teach Yourself Books' in which one can, supposedly, teach oneself about such widely differing subjects as Arabic, Bee keeping, Contract Bridge, Plumbing and Personal Efficiency. But it must be admitted that the aspiring student of Heraldry and Genealogy will not learn a great deal from Mr. Pine's book.

The author tells us that he has set out to give 'some guidance' to the would-be inquirer but he has devoted far too much space to the early development of heraldry, the literary history of the subject and allied branches and he skims only very briefly over the real substance of heraldry. One feels that it is unlikely that the beginner will give much thought to such authors as Upton and Spelmann, nor is he likely to be interested in the opinions of Bartholo de Sassoferato which are quoted at length. This book lacks balance; there is very little included about genealogy

and very little about the rules and usages which govern heraldry. The long, and often obscure, 'glossary' included at the end of the book seems to have been compiled in a most haphazard way. One wonders how often the student of heraldry will meet with 'ducipers' and 'verblées' or such terms as 'nislée'; and 'mushetors' and 'sufflues' are too obscure to warrant inclusion in such a general book. One feels that the potential amateur herald would be far better rewarded if he were to invest in one of the standard text books on heraldry since this new addition to the excellent works of such authorities as Boutell, Woodward, Fox-Davies and Wagner is only likely to confuse him.

It is unfortunate, also, that Mr. Pine should see fit to advertise other works of his in this book and it might have been better if some of the grammar and style in this one had been subjected to more careful correction. The illustrations which accompany the text are very good and were executed by Mr. W. J. Hill. It is a pity that many more were not added.—A.A.C.

KLEE. A STUDY OF HIS LIFE AND WORK: By G. di San Lazzaro. Translated from the Italian by Stuart Hood. 393 Illustrations (80 in colour). (London: Thames & Hudson Ltd. 28s. net.)

IN their new publication on Paul Klee the proprietors of Thames and Hudson have surely produced a 'best seller' and are much to be congratulated on their achievement. It is the second in the series of Great Painters of the Twentieth Century (their first was Picasso) and surpasses the first both for the interest of the text and the quality of the reproductions, though in this latter aspect, where colour is concerned, there is still much to be learnt as anyone can see by comparing the jacket reproduction with the same reproduction on page 185. This calls for considerable wariness on the part of the 'reader', since Klee was one of the most superb colourists of our day: so that though there is gratitude for even this ghost of his original colour there must also be a constant reserve in judging him by it. All the same without these 80 coloured plates the book would lose immeasurably.

The author quotes Will Grohmann as saying 'One could write ten books on Klee with entirely different texts, and publish ten entirely different volumes of reproductions' and it is true, for even in this lavish publication I have found myself constantly wanting more. Klee was an indefatigable worker. In his sixtieth year just before his death, and though he was greatly depleted by his illness, he is said to have painted 2000 works: and to judge by the reproductions he had lost none of his finest skill. He was a musician, a poet, a writer. His music is everywhere apparent, even in his ability to draw with both hands at once. As a painter he considered Bach and Mozart to be his true masters. In his diary he wrote of himself as being 'a little nearer to the heart of creation than is normal but still too far away'.

The author brings out much of Klee's character by his well-chosen quotations: 'More

important than nature and its study is the ability to concentrate on the contents of one's own box of colours'; 'Evil will be neither a triumphant nor a pitiful enemy, but a force which the totality will absorb'; 'Art does not reproduce the visible, it renders visible'; and, on his never-to-be-forgotten first visit to Africa, 'I am possessed by colour—I do not need to pursue it. I know that it will possess me for ever. This is the great moment; I and colour are one. I am a painter'.

There are reproductions on nearly every page of the book, in which his subtle and gentle humour is made manifest. There is an excellent bibliography and several valuable indexes. There is only one misprint (observed) and the translation happily reads like English.—H.S.E.

THE CATHEDRALS OF SPAIN: By John Harvey. (London: B. T. Batsford Ltd., 35s. net.)

NEARLY a hundred years have passed since G. E. Street, the great Victorian architect, published *Some Account of Gothic Architecture in Spain* which is still a leading authority on its subject. It is, indeed, one of the most important books on any aspect of European art by an Englishman. Mr. John Harvey's new book, *The Cathedrals of Spain*, is less detailed but wider in scope, since it includes accounts of several churches which Street was unable to visit and descriptions of baroque features which passed beneath his ecclesiological contempt. Part travel book, part architectural history, this well illustrated volume consists of a brief history of ecclesiastical architecture in Spain, descriptions of seventy-nine cathedrals, nearly all of which Mr. Harvey has visited, and an appendix which gives the main facts about them in tabulated form.

As students of English architecture know, Mr. Harvey is a prominent Goth, and he is naturally at his best when describing mediaeval cathedrals, notably those at Palma de Mallorca, Leon, Salamanca and Seville. But the deep understanding of Gothic architecture, which enables him to make illuminating comparisons between English, French and Spanish churches, does not blind him to the merits of Renaissance and baroque buildings such as the front of Santiago de Compostela and the Cathedral at Cadiz. One must, however, regret that he uses the architectural historian's new bogey-word—Neo-classical—in much the same way as his predecessors used the word baroque; which is particularly unfortunate as he illustrates no example of the 'frigid' style of which he so often complains. Nevertheless, Mr. Harvey has a keen eye for architectural qualities. His descriptions, though brief, are often vivid—he remarks, for instance, that the 'slim shafts which encircle the apse' of Avila Cathedral 'have an endearing quality of youthfulness like the hesitant legs of a colt'. He is also sensitive to the texture of building materials and always mentions the kind of stone of which the cathedrals are constructed. This excellent book may confidently be recommended to all who wish to enlarge their knowledge of European architecture no less than to visitors to Spain.—H.C.I.

LEONARDO DA VINCI. (London: The Cresset Press. £12 12s. net.)

THE title page of what certainly appears to be a scholarly book says 'London, 1957'. Yet it is neither an English book nor is it new. It was first published in 1939, at the time of the Leonardo Exhibition at Milan. It was a poor exhibition and it was never a good book originally. It came out in Italian, in German and in French. Now, after nineteen years, we have an English edition.

There are forty articles by various scholars, on five hundred and sixteen pages, and about two thirds of the space is given up to some sixteen hundred illustrations. Most of these and most of these articles, which deal with Leonardo as a draughtsman, a mathematician, an astronomer, an architect, an engineer, a botanist, a geologist, a decorator, a musician, a sculptor etc., and also with the appreciation of his works in some European countries, are of little real value. The articles are too short and 'journalistic', and there is little that can be learned from them. There are, however, four valuable contributions: 'Leonardo's Thought' by Gentile, 'Leonardo in England' by Borenius, 'Da Vinci's Philosophy' by Marioni and 'The School of Leonardo' by Suida. All that could have been printed on about forty small pages.

The Italian and German editions of this book contained a foreword by Hermann Goering and another one by Marshall Badoglio. The illustrations are so poorly selected that one has the feeling that those two military gentlemen, still alive and kicking at that time, must indeed have selected them. In fact, they were quite innocent in this respect. Signori Piantanida and Baroni are to be blamed for the illustrations.

On p. 508 there is a reproduction of the beautiful 'Head of a Warrior', a study in red chalk by Leonardo at the Budapest Museum (Popham No. 508). The reproduction is blown up to an enormous size, and has thereby lost all detail. Moreover it is not only cut but is reversed from left to right. This careless reproduction—one example of many—went through two Italian and three German editions and could never therefore have been carefully checked.

A great number of drawings and paintings, not by Leonardo, are reproduced here as his work. These include: (p. 61), Sebastian, Hamburg: Ceasare da Sesto; (p. 62) 'Portrait of a Woman', Munich: Credi; (p. 87) 'Head of Christ', Antwerp Cathedral: by a northern artist, based on Solari; (pp. 90 and 91) 'Heads of Women', Windsor 12510 and 12511r.: probably by Ferrando de Llanos; (p. 92) 'Bust of a Woman', Uffizi: Pontormo; (p. 178 c.) 'Head of a Woman', Uffizi: Predis; (p. 179 b. and c.): Modern Copies; (p. 179 d.) 'Head of a Child', Louvre: Sesto; (p. 217) Red chalk drawing of St. John, Varese: copy after the *Bacchus* in the Louvre, usually ascribed to Melze or Sesto; (p. 222) 'Head of a Peasant', Chatsworth: by a northern artist, probably Mabuse. Pages 182—183, moreover, show seven drawings, of which only one is by Leonardo: and the same can be said for pages 184—185. There are also a number of repetitions for example, on p. 192 we find

BERNARD BERENSON

His new book

Essays in Appreciation

is now ready

With 117 plates
30/- net

A collection of articles on diverse subjects written by the great art critic for various periodicals. They range from a 1945 essay on the Reconstruction of Florence after the war, to one on 'The Carraccis' published in the *Corriere della Sera* in 1956, the author's ninety-second year.

CHAPMAN & HALL

DEREK HUDSON
has written a personal study of

Sir Joshua Reynolds

Derek Hudson has discovered considerable fresh material which throws light on Reynolds' character and a hitherto unpublished MS. It is 50 years since Reynolds' last full-length biography and this will become the definitive life.

ILLUSTRATED WITH REPRODUCTIONS OF REYNOLDS' WORKS

35/-

GEOFFREY BLES



Tiranti

As specialists we carry one of the largest stocks in the world on fine arts. Enquiries for books reviewed here or any other art book, will have our immediate attention.

72 Charlotte Street, London W.1

three drawings, not by Leonardo, which have already appeared on pages 33, 90, 91 and elsewhere.

As publishing becomes more difficult and expensive, some English publishers are acting merely as wholesalers. They elect to participate in books produced abroad by buying a few hundred copies with their imprint and an English text. Often they choose the wrong books (if only baited with enough colour plates). This is not book publishing.—L.G.-V.

BOOK PRODUCTION NOTES

by Ruari McLean

CARACTÈRE NOËL 57 is a sort of Year-book of the French printing industry: and an amazing mixture it is. Its page size is $12\frac{1}{2} \times 9\frac{1}{4}$ inches, and it is about $1\frac{1}{2}$ inches thick. It contains articles and specimens of printing contributed by many of France's leading designers and printers.

One's first impression is of the much greater integration of the artist in the printing industry in France than in England, and the much greater interest in France, among both printers and public, in different methods of reproducing drawings and paintings.

This book is full of superb reproductions, by every process, of paintings, drawings or sculpture by (to mention a few names only, at random) Degas, Marinot, Picasso, Dunoyer de Segonzac, Utrillo, Rouault, Vlaminck, Dufy: artists who even if they are making pictures to be printed, remain superbly free of technical restraints. The most disciplined are perhaps Picasso's etchings for Buffon, little known because the original edition in 1942 was limited to 286 copies, for which reason the twelve reproductions by offset in this volume are doubly welcome.

In addition, there are numerous superb pages of photography, 'surrealistic' engravings of the seventeenth and eighteenth century, an article on the first types of the Imprimerie Royale, and showings of the new types. Of these, the most interesting are Debergny & Peignot's *Meridien*, a 'normal' roman (designed for photographic setting and reproduction), and Fonderie Olive's most abnormal *Calypso*, a type apparently cut out of curling paper, but highly attractive, designed by Roger Excoffon, one of the most original designers in Europe. *Caractère Noël 57* is obtainable from *Printing News* (110 Fleet Street, London, E.C.4) at £3 16s.

Paper-making

Wolvercote Mill, by Harry Carter (Oxford, Clarendon Press, 21s.) contains ninety-odd pages about the history of the mill which in its time has made flour, cloth, swords and paper, between Pixey Mead and Port Meadow, using the waters of Isis just below the junction with the Evenlode. The traditional secret of the manufacture of India paper is not divulged, but Mr. Carter reveals that it was not invented at Wolvercote: its origin, he says, was almost certainly in the Pottery Tissue paper made by the Fourdriniers, and their successors, Britains, at Ivy House Mill, Hanley, Staffordshire, who were making paper weighing 7 lb. a ream in the 1850's. India paper was supplied by Britains to the Oxford University Press for bibles from 1877 onwards, as well

BOOKS AND THE BELGRAVE LIBRARY

In response to requests from readers, especially in some of the remoter parts of the world, any book reviewed on these pages, or shown under 'Books Received', can be obtained by post from The Belgrave Library, 22 Armoury Way, London, S.W.18

as being made at Wolvercote. The book is illustrated with photographs and maps and is decorated with initial letters engraved for Dr. Fell about 1674 by George Edwardes, who is reputed to have begun the making of book papers at Wolvercote.

James Whatman, Father and Son, by Thomas Balston, (Methuen 30s.) is an important study of the greatest paper mill in England during the eighteenth century, and of the two men who made it great. James Whatman I was the first maker, and probably the inventor, of wove paper, now the kind most widely used for book printing. The book, of 180-odd pages, illustrated in line and half-tone, is handsomely printed by the Cambridge University Press.

A Paris Bookseller's Catalogue

From Paris comes one of the finest booksellers' catalogues of recent years: *Beaux Livres, XVII^e-XVIII^e siècles*, from Pierre Berès, 14, Avenue de Friedland, Paris VIII (2000 F.). It has a beautiful cover, reproducing in colour a design in a seventeenth-century French manuscript by P. P. Sevin, and the whole catalogue, printed on art paper, is richly illustrated in line, half-tone, and colour. Most of the works in the catalogue are French. It is a valuable addition to the shelves containing the Robinson-Phillipps catalogues, and the other more magnificent booksellers' publications.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later).

The Metropolitan—New York: text by Theodore Rousseau, Jr., Curator of Paintings. Milton S. Fox, Editor. New York: Harry N. Abrams, Inc. (distributed by Oldbourne Press 121-128 Fleet Street, London, E.C.4). 35s. net.

The Arts of the Ming Dynasty. An exhibition organised by The Arts Council of Great Britain and The Oriental Ceramic Society, November 15th to December 14th, 1957, at the Arts Council Gallery, 4 St. James's Square, London, S.W.1. London: The Oriental Ceramic Society (48 Davies Street, W.1). £3 3s. net.

Cosimo Tura. Paintings and Drawings: By Eberhard Ruhmer. Complete Edition. London: The Phaidon Press. 63s. net.

Le Vitrail Français, sous la haute direction du Musée des Arts Décoratifs de Paris: by Marcel Aubert: André Chastel: Louis Grodecki: Jean-Jacques Gruber: Jean Lafond: François Mathey: Jean Taralon: and Jean Verrier. Paris: Éditions des Deux Mondes (96 Boulevard Montparnasse).

Ragley Hall. An Illustrated Survey of the Historic Warwickshire Home of the Conway Seymour Family. History and Description of Contents by The Marquess of Hertford. General Editor: Charles H. Wood. Derby: English Life Publications Ltd. (St. Michael's Church House, Queen Street). 2s. 6d. net.

Talking of Pictures. Illustrating six discussions under the Chairmanship of Sir Philip Hendy. Editor: Michael Levey. London: B.B.C. Press Service (12 Cavendish Place, W.1). 3s. net.

Handbook. Hartford, Connecticut, U.S.A.: The Wadsworth Atheneum. Copiously illustrated.

Lambeth Palace: By C. R. Dodwell, Ph.D. With a preface by His Grace the Lord Archbishop of Canterbury. London: Country Life Ltd. 35s. net.

The History and Treasures of Ickworth, Suffolk: By Douglas and Angus Davidson. (A 'Pride of Britain' Book). London: Published for the National Trust by Pitkin Pictorials, Ltd. 2s. 6d. net.

Een Amsterdamse Burgemeestersdochter van Rembrandt in Buckingham Palace: By Dr. Isabella H. van Eeghen. (In Dutch and English). Amsterdam: Gemeentelijke Archiefdienst.

Flickering Flames. A History of Domestic Lighting through the Ages: By Leroy Thwing. Rutland, Vermont, U.S.A.: Charles E. Tuttle Co. \$5.00.

Essays in Appreciation: By Bernard Berenson. London: Chapman & Hall. 30s. net.

A Short Account of Early Muslim Architecture: By K. A. C. Cresswell. Harmondsworth, Middlesex: Penguin Books. 8s. 6d. net.

Virgil's Second Eclogue. Printed by R. I. Severs Ltd. Bound by John P. Gray & Son Ltd. and published by The Golden Head Press Ltd., all of Cambridge. Printing in monochrome from photo-line engraved blocks from original designs by Raymond Lister, R.M.S., illuminated and coloured by hand by him and his wife Pamela. Twenty-six copies A to Z signed by the artist at £10. Ten copies numbered I - X for presentation. No further copies will be produced.

Leeds Art Calendar. Volume 12. Number 39. Spring 1958. Leeds: Temple Newsam House. (Copies from c/o E. M. Arnold, 12 Butterley Street, Leeds 10). 2s. 6d. net.

Round about the Galleries

Vie Parisienne

THERE are no fewer than thirteen Grand-jeans in Bénézit of various periods, and none of them is of any great art-historic importance. Yet the work of Edmond-Georges Grandjean (1844-1908) is certainly worthy of research, though it seldom comes onto the market, and very few galleries are recorded as possessing examples. His *Boulevard des Italiens*, reproduced in colour in this issue is not only a painting of consummate skill but a topographical and social document of exceptional interest.

Grandjean's picture shows us Paris and Parisians as they were nearly twenty years after the Franco-Prussian War, a city and people with renewed confidence and *gaieté du coeur*. Prosperity is suggested by several private carriages and their occupants: and omnibuses, hansom cabs, the odd tricycle and leisurely pedestrians, all serenely moving under the benevolent eye of a gendarme, are a pleasure to contemplate. The whole is a *tour de force* of pictorial organisation and craftsmanship, and it is possible to take any six square inches of this large work and prove that the artist's interest and concentration does not flag anywhere. The date of the picture (1889) has its historic and aesthetic significance. Monet, the Impressionist, at last being recognized, was then holding a show with Rodin at the Georges Petit Galerie, and though Grandjean can give us no hint of the political atmosphere, it was anything but calm. General Boulanger, after a successful military and administrative career, had been making a bid to overthrow the Republic, but, frustrated by Clemenceau and other opponents, had to flee to Brussels where he committed suicide in 1891. Grandjean, however, was not troubled with thoughts of innovations and political coups. He was too busy painting gay Paris as he saw it; and he painted it uncommonly well. This remarkable picture is to be seen at the M. Newman Galleries (43a, Duke Street, London, S.W.1.).

Old Time Maps

THE Parker Gallery's new catalogue of Maps, Charts, Panoramas, Prospects, relating to the British Isles, London, English Counties, Scotland, Wales and Ireland is, in itself, a valuable record. One could spend quite a time studying (at 2 Albemarle Street, London, W.1.) the careful descriptions of no fewer than 876 engravings of topographical and chorographical interest. It is only when we concentrate on this department of art that we realise how much education and culture owe to such enthusiastic antiquaries as Camden and Stow, and the various artists and engravers who employed their talents in making townscapes, maps and charts. A very rare and

curious print is *Tabula Europa*, 1, showing a map of Great Britain, depicting 'Albion', 'Hibernia' and 'Caledonia', by C. Ptolemy, published 1540. How far the cartographers improved is seen in John Speed's map of England and Ireland, showing all their civil wars and invasions since the Conquest. The artist, however, is still somewhat uncertain about the shape of Ireland as it was in 1676.

Many names in connection with these prints are familiar: Hollar, Michael Drayton (Polyolbion), Vertue, S. & N. Buck, But there are quite a few others that only a specialist in the subject would remember. Apart from maps and charts, some of the prints have historical significance such as *Torbay, a Coloured Line Engraving*, showing the landing of William III at Torbay, 5th November, 1688. R. de Hooghe lost no time on this plate, for it was published in the same year.

Back to Barbizon

IT is a hopeful sign that provincial art, so-called, is coming back into fashion. For those who have a true sense of proportion it has never gone out of fashion. The weakness of the ultra-modern school is that it is international, and for the last twenty years artists have been painting imitation Picassos and Braques all round the world.

The beauty and integrity of the Barbizon School are that its adherents devoted themselves to nature in a small corner of France, and I cannot remember ever having seen a Barbizon picture that did not reflect a certain idealistic sincerity. Until about ten years ago fashion in art had 'dispossessed' such painters as Rousseau and Diaz, but, of course it was only a temporary dispossession, and works by the Barbizon artists are now eagerly sought after again.

A select little exhibition of pictures by Millet, Diaz, Rousseau and Dupré is to be seen at the Hazlitt Gallery (4, Ryder Street, London, W.1.). Two works by Diaz are conspicuously attractive. The *Study of Trees* (21½ × 18 in.), in the Forest of Fontainebleau, has all the brilliant colour characteristics and intuitive feeling for natural form that evokes the spirit of this sylvan neighbourhood. The other picture (19 × 26½ in.) is a typical landscape with figures of bathers, a subject that often appealed to Diaz, for he exhibited no fewer than six works on that theme at the Paris International of 1855. This one, however, is signed and dated '56. Unlike Millet, Diaz was very successful materially, and, as Sylvestre writes: 'He is literally besieged by amateurs and dealers, who are obliged to make their contracts long in advance, and to pay very high to get the smallest piece of his work.' Diaz was much influenced by Rousseau, but his

colour is more sumptuous. It was Jules Dupré who wrote that, in the death of Diaz, 'the sun lost one of its most beautiful rays'.

Proletarian Pleasures

MOST of us take a special joy in looking at pictures of any school in which poor peasants are seen enjoying themselves, for to hear and read certain political propaganda might mislead the ignorant into thinking that the old civilised world was divided between a small minority of rich, ruthless tyrants and a vast number of starving, brutalised slaves. A glance at peasants as depicted by Brueghel and pictures by other Dutch masters contradicts this cunning theory. A little *Village Concert* by Adriaan van Ostade, 19½ × 14½ in., on panel, at the Matthiesen Galleries (142, New Bond Street, London, W.1.) is one of hundreds of similar scenes in the prodigious history of Dutch peasant subjects. Under a trellis supporting a fruitful vine, in the courtyard of an old inn, this well-fed and no doubt discreetly 'wined' proletarian party, listening to a bagpiper, is not devoid of *joie de vivre*, albeit they lived over two hundred years before Karl Marx and all that. Ostade, like Jan Steen, had a marvellous eye for character and the convivial side of human nature, and his work as a whole is a microcosm of Holland during her flourishing century of art and trade.

In the Royal Collection at Windsor there is a drawing of a cottage with a vine-covered trellis by Isaac van Ostade, Adriaan's younger brother and pupil, and Sir Bruce Ingram has a similar subject entitled *Figures outside an Inn*, attributed to the same artist. A third drawing of a cottage with a vine, which bears Adriaan van Ostade's monogram, is in the British Museum. The picture in the Matthiesen Gallery is very complete and in a good state of preservation.

Far and Near

THE conventional Grand Tour, part of every cultured Englishman's education in the eighteenth century and long afterwards, to some extent bypassed the territorial beauties of Norway and Sweden. Whereas our peripatetic artists either went south with their patrons or followed in their wake, few could have gone to northern latitudes, judging by the paucity of such subjects. That the fjord is as inspiring a scene as is to be found anywhere is proved by such a painting as *Raftsund Fjord near Lofoten* by the Norwegian artist, Adelsteen Normann or Normand (1848-1918). To the dimensions of 60 × 40 in., the gigantic rock forms depicted are realised with intense solidity and textural feeling in a brilliant gold and blue atmosphere. An

invigorating work, it is on show at the Kaplan Galleries (6, Duke Street, London, S.W.1). Normann studied at Düsseldorf between 1869 and 1873, and is represented in various European collections.

A picture of London interest, also at Kaplan's, is the one of Northumberland House, Charing Cross, by J. Paul. Undated, it probably relates to the 1770's. The statue of Charles I, sole remaining relic of the eighteenth-century scene, dominates the foreground, and the great house and smaller buildings reveal this corner of London as we know it from the famous picture by Canaletto, who doubtless influenced Paul, as he did Marlow and Scott.

Northumberland House, one of the last ancestral mansions in London, and pulled down in 1870 to make way for Northumberland Avenue, came into the Percy family by purchase when the 10th Earl of Northumberland married Elizabeth Howard, daughter of the 2nd Earl of Suffolk. The Percy Lion, which was a feature of the house and can be seen in Paul's picture, was removed in 1870 to Syon near Brentford, which next to Alnwick, is the most ancient of Percy residences. It is open to the public on certain days from spring to autumn.

Marine and Architectural

A SOLEMN little picture by Abraham Storck at the Rayner MacConnal Galleries (19, Duke Street, London, S.W.1.) reminds one of the beauty of seventeenth-century men-o-war, since it is a precise record of the visit of the Dutch fleet to San Sebastien. Such ships with their intricate carving, graceful 'carriage' and spread of canvas, must have been a joy to artists, and it is not surprising that they inspired a whole school of European marine painters, among whom the Vandevelde and Bakhuizen were prominent, and who in turn influenced the greatest of all sea painters, J. M. W. Turner. Nor can it be denied that with the passing of sail and the advent of stream-lines and speed the subject lost much of its pictorial possibilities. Storck founded his style on Bakhuizen, and his pictures and drawings always appear to have commendable accuracy of statement. The topographical background in the one under discussion is also delineated with factual care.

At the same galleries a painting by William James of *The Monument* is a valuable record of the scene as it was about a hundred years after the Great Fire of London, which the Monument commemorates. But the colourful houses and intimate little shops that we see in this picture have long since disappeared. James, who was a member of the Society of Artists and exhibited with them and at the Royal Academy between 1761 and 1771, was a pupil of and assistant to Canaletto, and this work is not unworthy of the great Italian's influence. The charm of these old records of London is that they do represent things as they were without any artistic affectation. Well seen, drawn to scale, and with all the architectural facts realised in strong sunlight and shadow, *The Monument* holds our interest for these very qualities.

Sickert: Bath Period

WHETHER or not Sickert means anything to the present generation of art students I do not know, but not so long ago he was held almost in reverence by certain artists who have achieved notoriety by imitating his mannerisms. If Sickert's style, as well as subjects, was incalculable he was sincerely creative in paint.

An excellent example of his work is to be seen at the Knoedler Gallery (34, St. James's Street, London S.W.1). On canvas (24 × 19½ in.), it is an impression of the Rialto, Venice, and I would say belongs to the period when the artist lived at Bath during the First World War. Sickert was in the habit of painting from drawings that he had made many years before, and there is one of the Rialto done about the year 1901, which may be the basis of the painting. Sickert first went to Venice in 1895, and subsequently spent a long time there between 1900 and 1904.

Paul Maze

A RETROSPECTIVE exhibition of the works of Paul Maze at the Ohana Galleries, Carlos Place (until June 10th), is an important event in the London art world. Connoisseurs and gallery curators have long been aware that this artist has won a unique position in the modern movement since Impressionism; and while many of his contemporaries have stultified themselves in the incoherences of abstract affectation, Maze has remained true to the fundamental purpose of art which is the revelation and clarification of life. The words, 'le charmant Paul Maze', as M. Thadée Natanson wrote in his book on high ranking contemporary artists, expresses both his temperament and pictures. It is Paul Maze's love of life that distinguishes him from other modernists, however notorious, whose work suggests a kind of despair, if it suggests anything at all. To contemplate his pictures, in whatever medium he uses, is to renew one's faith in what we can see and enjoy, and to be aware of that courageous optimism on which all human effort must be founded if it is to move the heart of the living world and interest posterity.

These 'illuminations' of landscape, seascape, racecourses, regattas and still-life subjects are so clearly the result of a rare poetical intelligence that we cannot fail to concur in Maze's lyrical passion. Nor would it surprise me if his pictures were ultimately regarded as among the few creative and authentic of the modern idiom. We live in an age of speed and incessant movement, and Maze, with his rapid, calligraphic drawing, in addition to an exquisite colour-sense, has so disciplined his knowledge as to reveal in the briefest touch the essence of form and movement. There are certain racehorse subjects by him that do not lose their authority even in the presence of such a master as Degas. In a flash, as it were, he can show us the complex gaieties of an English regatta with magical spontaneity. Some of his pictures of cherished English ceremonies are memorable for the artist's delight in expressing their movement and colour.

To say that Maze is an 'artist's artist' is perhaps the judgment he would most like. He has been greatly admired by such important painters as Segonzac and Vuillard, as by all of us who can recognize an instinctive genius who has something different to say but something really worth saying in a refined accent.

The artist has had many exhibitions in England, on the Continent and in America, and it will be recalled that one at the Bignou Gallery, New York in the spring of 1939 had the honour of a biographical Introduction by Sir Winston Churchill. This concluded with this potent sentence: 'Here is no toiling seeker after pre-conceived effects, but a vivid and powerful interpreter to us of the forces and harmony of Nature.'

Paul Maze, long domiciled in England, is in the happy position of understanding both England and France with equal enthusiasm, and the quality of his art is thereby enriched. His work as a whole is a reflection of that *entente cordiale* which has been so much a part of the history of this momentous century, with all the joys and griefs mutual to both countries.

Marlborough Fine Art

THE exhibitions at the Marlborough Fine Art are always exceptionally stimulating. Their spacious and comfortable galleries (17/18, Old Bond Street, London, W.1.) will display until the end of July a comprehensive collection of European art of the nineteenth and twentieth centuries. It will include the works of many Masters from the Impressionist, École de Paris and other schools.

A particularly beautiful late Renoir (15½ × 19½ in.) is the one said to be Madame Renoir, dated '1917'. The features certainly have some resemblance to the well-known portrait of the artist's wife entitled *La Mère et L'Enfant*, 1885. Maybe, old Renoir was improvising on memories of his devoted partner, so replete is this picture with tenderness and affection. The same charming feminine is to be seen in the work called *Odalisque*, dated 1918, the year before Renoir died.

The remarkable fact about the last pictures by Renoir is that, in spite of having to paint with the brush strapped to his wrist on account of chronic arthritis, their rich fluidity of paint and enthusiasm for beauty are in no way impaired.

Another striking work at the Marlborough salon is a pastel (35 × 25½ in.) entitled *Danseuses, Jupes Saumons*, a harlequin, columbine and other dancers with a landscape background by Degas. Especially interesting to technicians of the pastel method is the tremendous force that Degas could suggest with chalks. Like the eighteenth-century Maurice de la Tour and Chardin, Degas was a supreme master of this medium. An early Signac will be reproduced in colour in the June number of *The Connoisseur*. This picture (26 × 32½ in.) signed and dated 1890, entitled *St. Cast*, and showing cliffs, sea, sky and sands, is a brilliant example of this artist's pointilliste or divisionist style.



1. 'Raftsund Fjord, near Lofoten'. By A. Normann, canvas, 40 × 60 in. Kaplan Gallery, 6 Duke Street, London, S.W.1. 2. 'The Monument, London'. By William James. Rayner MacConnal Gallery, 19 Duke Street, London, S.W.1. 3. 'St. Cast, 1890'. By Signac, canvas, 26 × 32½ in. Signed and dated and inscribed 'Op. 203'. Marlborough Fine Art, 17-18 Old Bond Street, London, W.1. 4. 'Bathers by a Pool'. by Diaz, canvas, 19 × 26½ in. Signed and dated '66'. Hazlitt Galleries, 4 Ryder Street, London, S.W.1. 5. 'Le Concert Villageois'. By A. van Ostade, canvas 19½ × 14½ in., signed 1640. Matthiesen Gallery, 142 New Bond Street, London, W.1. 6. 'The Rialto'. By Walter Sickert, canvas, 24 × 19½ in. Messrs. M. Knoedler, 34 St. James's Street, London, S.W.1.

IN THE GALLERIES



The Connoisseur's Diary

The Octagon at Bath : Lord Leigh and the Grand Tour The Slatter Gallery : Dutch Silver

ALL festivals in history have been accompanied by music and dancing; and any visitor to the Bath Festival (May 29th—June 7th) who may desire either of these forms of stimulation will be duly enthralled. The choice is of a varied nature. On the one side will be Mr. Yehudi Menuhin, Miss Elizabeth Schwarzkopf, members of the London Philharmonic Orchestra and others of a similar stature. Ranged against them, so to speak, will be the bands of Mr. Humphrey Lyttleton and Mr. Victor Sylvester. And there will be a Masquerade Ball.

Yet a large proportion of the visitors to the Festival will consider that the important exhibition which the British Antique Dealers' Association will be staging (see pp. 245-247) at the Octagon will be of greater cultural importance to the Festival itself than any other event. Certainly the choice by the Association of the Octagon is a happy and eminently suitable one historically.

The Octagon was originally one of the 'proprietary chapels' of Bath in the eighteenth century, the first of which, built by John Wood the Elder, was on the corner of Queen Square and is now demolished. Most of the older churches had fallen into disrepair and the 'proprietary chapel' provided just the sort of religious fare which visitors required: reserved seats (paid for at the beginning of 'the season'), comfort, and fashionable preachers.

The Octagon Chapel was opened in 1757. Something of a commercial undertaking, it was financed by the efforts of the Reverend Dr. Dechair and a Mr. Street, a banker who had been an apothecary. Designed by Thomas Lightoler (or Lightholder), it was of interesting and elegant proportions and was intended to give exceptional comfort to worshippers. It was quite remote in conception from the usual form of a Church, providing a rather intimate although dignified atmosphere with its fine recesses, private pews and easy chairs. The order of service was so arranged as to allow the footmen attending upon the 'Quality' worshippers to attend to the fires during an interval, and generally to attend to the comforts of their masters and mistresses. Behind the Communion Table hung a painting *The Pool of Bethesda* by William Hoare, R.A., showing (very suitably for a spa) the healing of a lame man.

Music was considered of first importance and an organist was engaged who adequately filled this need while allowing himself opportunity to follow his hobby of astronomy. The organist was William Herschel, later the discoverer of Uranus.

Mrs. Piozzi (formerly Mrs. Thrale), who lived at 8 Gay Street, thus describes the scene at the Octagon in about 1785: 'You will rejoice to hear that I came out alive from the Octagon Chapel where Ryder, Bishop of Gloucester,

preached on behalf of the missionaries, to a crowd, such as in my long life I never witnessed: we were packed like seeds in a sunflower'.

Jostling Dowagers

In its issue of 5th January, 1793, the *Bath Chronicle* recorded: 'Now the fight began, and for selfishness unmitigated and rudeness unalloyed no sixpenny crowd of gallery deities could excel. Handsomely dressed dowagers, jostling and being jostled, delicate young ladies, middle-aged ladies, elderly and young gentlemen, all supposed to be the *crème de la crème*, the very top skimming of Bath society, pushing, pulling, treading on corns, dragging off and leaving articles of clothing, losing their tempers and at last arriving inside the Chapel in a frame of mind as little in consonance with the second great Commandment or with the true spirit of worship, as it could well be'.

With the coming of the Oxford Movement about middle of the nineteenth century, the Octagon declined and the building was closed as a chapel in 1895. Various leases were granted by the Corporation. The last lessees were Messrs. Mallett and Son, who used it as a perfect setting showroom for the display of their antiques until surrendering their lease in December, 1938.

During the second world war the Octagon was used as a Food Office. After de-requisitioning, it was redecorated in 1951, in which year it was officially re-opened with an architectural exhibition as part of the Bath Festival of that year.

The Art of 'Velvet' Brueghel

IF pioneering Pieter the Elder stands admittedly supreme in the Brueghel family which for a century dominated Flemish art, Jan 'Velvet' Brueghel, his brilliant son, rivals him today in popular appeal. He is at his happiest in those small-scale landscapes with figures which, affecting a religious theme, are really genre paintings of the normal village life of his time. One of the most charming of these is included in the Exhibition of Dutch and Flemish Masters at the Slatter Gallery: the roundel, 7½ inches in diameter, seen here, *The Flight into Egypt*. This precious little work, signed and dated 1600, comes from the N. H. Marder Collection and is Jan Brueghel at his most charming.



Jan Brueghel the Elder. 'The Flight into Egypt'. Circular panel, 7½ in. diameter, signed lower centre 'J BRUEGHEL 1600'. Provenance: the N. H. Marder Collection. See story 'The Art of 'Velvet' Brueghel' (Slatter Gallery Exhibition).

How beautifully it is composed; how revealing of the contemporary life and scene. The water-mill on the edge of the little township in the background, the road and river winding down from it, the peasants going about their business, and, in the very centre of the foreground, but still on an intimate scale, Joseph leading the ass with its precious burden of the Holy Mother and Child. It is typical of the artist's unobtrusive genius that he uses the water-wheel at the very centre of this aesthetically organised yet perfectly natural world, where form, tone, and gem-like colour come together in miniature perfection.

Diary Date—With Dutch Silver

INTEREST in European plate has been stimulated by the section on Continental Silver which appears in *The Connoisseur Concise Encyclopaedia of Antiques* (Vol. 3). This, as with most sections in these books, also gives a list of books for further reading. Yet the literature on European plate as a whole is poor, and several regions are barely chartered at all.

In England, largely because of close geographical proximity to Holland, we are particularly aware of Dutch silver: and there is a constant interchange of pieces between Dutch and English dealers. There is, moreover, a special demand for Dutch productions of the seventeenth century, the great age of the Dutch silversmiths, when they excelled in embossed work and produced some of the masterpieces of European plate. Indeed, it can be said that the Dutch influence almost superseded the German in the first half of the seventeenth century.

This exclusive *Connoisseur* announcement, therefore, that there will be an exhibition of Dutch Silver at the Victoria and Albert Museum, at sometime in the first quarter of 1959, will be certain to cause unusual interest. It will, so to speak, be a return match for the loan exhibition of English silver which recently went to Holland.

Dutch Portraits

ON a visit to him last month, I was reminded of the importance of the national collection of iconographical documentation administered by Dr. O. L. van Der Aa, Conservator of the Iconographisch Bureau (18, Nassaulaan, The Hague). This 'library' now has more than 50,000 index cards relating to Dutch portraits, in addition to original prints, and some 11,000 photographic reproductions of paintings, drawings and sculptures.

Dr. van Der Aa's bureau likes to be informed of Dutch portraits existing in collections outside the Netherlands, and particularly welcomes a photographic reproduction. The service which the bureau provides in the identification of portraits is also in constant demand. The requirements for such identification are: a photograph, the name of the artist, probably

age of the sitter, and an identification, if possible, of armorial bearings.

Lord Leigh in Rome

EDWARD, 3rd Lord Leigh, (first creation) of Stoneleigh Abbey, Warwickshire, took the Grand Tour in about 1711, and it is thought that his 'immensely rich' wife, Mary Holbech of Filloughley, Warwickshire, accompanied him. In the Study at Stoneleigh today are five paintings (54 × 37 in.) which were almost certainly acquired by Lord Leigh in Rome at that time. They belong to a type of 'tourist' painting which was especially prepared and held in readiness for the English milord by Italian vendors. Each of these paintings show street scenes with vast buildings and many small figures. The one illustrated on this page incorporates the figure of Lord Leigh himself and his friends sightseeing in Rome, it being the normal practice to paint-in the impressive figures of visiting noblemen, splendidly sightseeing in perspective vistas.

It is certainly the memory and mementoes of this tour which were the prime movers in the subsequent addition of the west wing at Stoneleigh. This was constructed for Lord Leigh by Francis Smith of Warwick and was completed in 1726. Only in recent years did the present Lord Leigh find amongst family papers what was probably Smith's accepted estimate. This is

headed: *An Estimate to Build the Front of a House for the Right honorable ye Lrd Leigh at Stonely according to a Draught Given in p F Smith/*

Some R.A. Landscapes

AMONG the happier pictures at the Royal Academy this year, Charles Cundall's exhibits are conspicuous for their optimistic vision and conscientious technical standard. Just returned from an extensive stay in Menton and Paris, the artist's study of the Alpes Maritimes from above Menton is a landscape of exceptional integrity. Cundall is never content with making the casual sketch, but works out the theme with much thought and feeling. Another work by him that is certain to attract the discerning public is the one of the Pont Neuf. This once 'neuf' but now very old bridge seen through the sunlit trees bordering the Seine with the statue of Henri Quatre elevated in the right background, is a souvenir of Paris that still retains its original beauty in spite of the onslaught of architectural modernism everywhere. And in this painting Cundall has expressed this charming subject with commendable understanding.

HELMUT Von ERFFA, chairman of the Department of Art, Rutgers University, New Brunswick, U.S.A., is still in course of completing a catalogue on the drawings and paintings of Benjamin West, P.R.A., and would welcome any documents or correspondence which are not normally available through museum catalogues or the Frick and Witt Libraries.

CONSEQUENT upon the decision of Mr. Nathan Bloom to retire from active business, the firm of N. Bloom and Son, which he founded in 1912, will shortly close its New York premises. In future all business will be conducted from the firm's London premises: 15 Norton Folgate, London, E.1 (Tel. B1Shopsgate 1587).

The Connoisseur in June

Ten articles in the June (London Antique Dealers' Fair) issue of *The Connoisseur* include: English silver in Canadian private collections; the Portuguese taste in English art; wine labels in the collection of the Hon. Sir Eric Sachs; the Chinese taste in English woodblock chintzes; and chinoiserie in West Scotland (the Horlick Collection).



The 3rd Lord Leigh depicted sightseeing in Rome, c. 1711, whilst on the Grand Tour. This is one of five 'tourist' paintings in the study at Stoneleigh Abbey, Warwickshire, home of the Leigh family for the last 400 years.

Portraits of American Interest in British Collections

BY ANNA WELLS RUTLEDGE

BRITISH collections are possessed of a number of portraits with American associations the subjects of which are of especial interest. Among the figures most closely associated with the first permanent English settlement on the American continent was George Percy (1580-1631) whose likeness, in the collection of the Duke of Northumberland at Syon House, shows a typical military man of the time. The Percys were intimate with many of those interested in the New World—Raleigh and others, including Thomas Hariot, author of the *Brief and True Report of the New Found Land of Virginia* (1588) who lived in the grounds of Syon House. When Percy, eighth son of the 8th Earl of Northumberland, sailed for America in 1606 his brother, the 9th Earl was in the Tower. Young George Percy survived the starving time in Virginia, was Acting Governor a number of times and led the faction against John Smith. Despite the grim conditions prevailing most of the time in Virginia, Percy had a handsome wardrobe sent out to him, a sword hatched with gold, also books, food and such necessities as soap and starch. His brother also sent him money for 'the building of a house in Virginia'. Percy knew Pocahontas in Virginia, and when 'The Lady Rebecca' was in London took her to see his brother, 'the Wizard Earl', who gave her a pair of earrings.

Nicholas Hilliard portrayed Thomas West, Baron De la Warre (1577-d. 1617/18) whose timely arrival in America with men and supplies prevented the dispersion of the Jamestown colony. In 1610 Percy surrendered the government to the new arrival. Although De la Warre stayed but a short time, Jamestown could not have survived without him and he died on a return voyage to Virginia in 1617/18. In 1637 John Tradescant (1608-1662) the younger was in Virginia collecting for the 'Museum Tradescantium' at Lambeth. He published his catalogue in 1656 and many American items were noted including 'the habit of Powhatan, King of Virginia, all embroidered with shells, or Roanoke'. His portrait, by an unknown artist, is at Oxford (Tradescant Collection) and elsewhere.

At Parham Park, Sussex, there is a crude but powerful likeness of Henry Bysshop painted by one Fransi Crake, circa 1685. There is a strong connection between this type of work and the portraits produced in seventeenth-century America. Bysshop (c. 1605-1691) during two years (1644-46) retired to his Virginia plantation and after his return to Virginia served as Post Master General (1660-1662). The portrait portrays him near the end of his life, where he is represented as 'decayed' but still alert.

The indefatigable Rev. Thomas Bray (1656-1730), philanthropist, prime mover in the Society for the Propagation of the Gospel, which owns his portrait, was much interested in supplying American pulpits. He knew the difficulty of recruiting any but the poorest clergy, too poor to buy books, and urged that 'our American Pastor might be furnished with some few Bodies of Divinity'. He visited Maryland in 1699 as the Bishop of London's

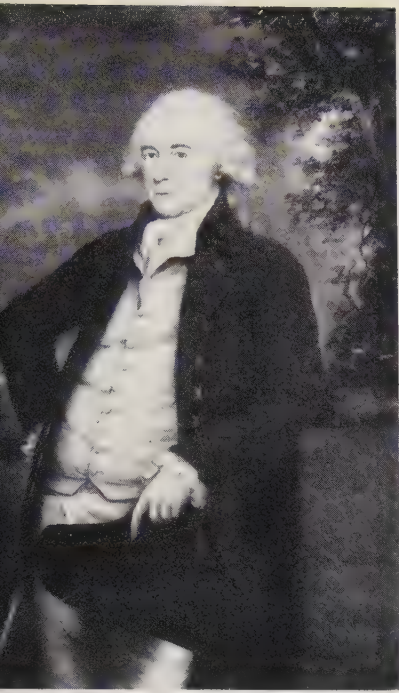
Commissary and told the local clergy that he hoped his 'Visitation' might not be thought a 'vexation'.

At the turn of the century in England and America there is a dearth of interesting portraits and interesting painters. Therefore the appearance in America of a woman artist, working in a novel medium, pastel, is almost exotic. Henrietta Johnston (d. 1728/29) was the wife of an Irish clergyman who went out to South Carolina in 1707/08 and she had probably been a pupil of Simon Digby, Bishop of Elphin. Mrs. Johnston's work, reminiscent of the late Stuart period, is of considerable charm. An extant example of her work shows a lady of the Colleton family, Stuart followers who had received grants in Barbados and South Carolina. The only proprietors to go out to their Colony, the Colletons held their American plantations until the time of George III.

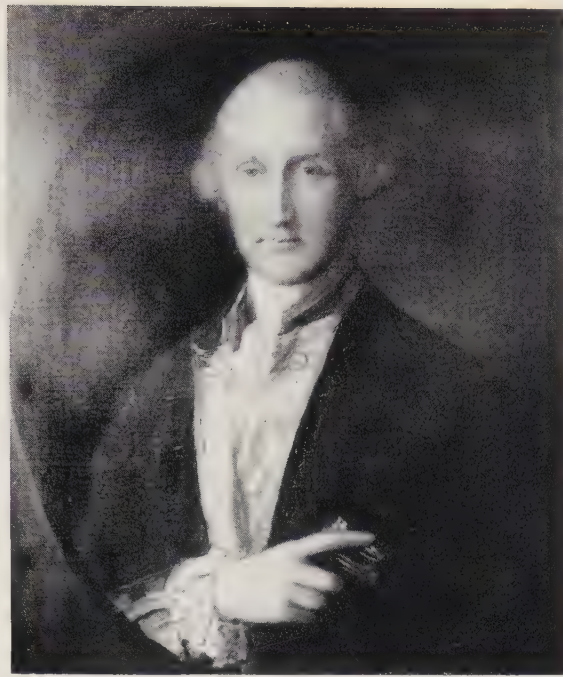
The mercantile expansion of the eighteenth century made travel a familiar experience to officials and merchants who visited not only London, Bristol, Bath, Edinburgh, Glasgow and Dublin but also knew the small settlements up and down the Atlantic coast and in the Caribbean islands. By mid-century people were travelling not merely on business but for enjoyment, like the modern tourists. Young Americans were sent to England to study at preparatory schools, at the universities, the Inns of Court and the Hospitals. Many young English-trained Americans embraced the principles of the American Revolution not alone for ideological reasons, but also because they realized the limitations of professional advancement as long as the ministry at 'Home' could provide placemen.

The period between 1750 and 1775 was described by Walpole as an era when 'there was a freemasonry . . . among men and women of breeding . . . introductions . . . capitals to be visited . . . court functions'. America's John Singleton Copley, gave this another twist when in Europe for the first time in 1775, wrote to Mrs. Copley that meeting people on one's travels was 'rather burdensome than otherwise; tho it is very genteel company one meets, and no other, as there is a subordination of people in this country unknown in America'. Among others who appreciated this international exchange were a number of Scots. One of them, Captain Archibald Kennedy, R.N. (d. 1794) married two New York heiresses (a Schuyler and a Watts) and at the time of the Revolution was Collector of the Port of New York with a handsome house at No. 1, Broadway—later the residence of the commanders of both armies in turn. Kennedy returned to England and in 1792 became Earl of Cassalis. His Scottish castle was Culzean, where President Eisenhower still has a suite of rooms.

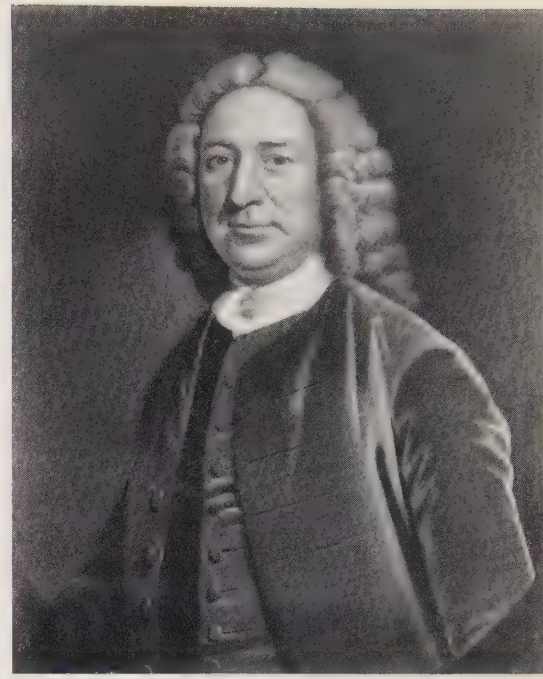
A compatriot of Kennedy's, also a Navy Captain, was Lord William Campbell (d. 1778), son of the Duke of Argyll and brother-in-law of the beautiful Elizabeth Gunning. When he married Sarah Izard of South Carolina in 1763, the Gazette



1



2



3

1. Captain Archibald Kennedy, R.N. (later 11th Earl of Cassalis, died 1794). Artist unknown. At Culzean Castle, National Trust for Scotland. 2. Captain Lord William Campbell, R.N. (died 1778). By Thomas Gainsborough. In the David Campbell-Johnston Collection, Scotland. 3. Frederick Philipse (1720-1785), third Lord of the Manor of Philipsburg. By John Wollaston. In the collection of Mrs. Hugh Heaton, Flintshire.

described her as 'a young lady esteemed one of the most considerable fortunes in the province'. Lord William and his wife were painted by both Copley and Gainsborough and a handsome unattributed portrait of him hangs at Inveraray. In the 1760's Lord William was Governor of Nova Scotia and in 1773 he was appointed to South Carolina: at a most inauspicious moment as his wife's family were in opposition.

The twenty-five years preceding the Revolution are rich in portraits of quality whose subjects provide interesting biographical side lights. Particularly interesting is a portrait by John Wollaston the younger of the third and last Lord of the Manor of Philipsburg, New York. Wollaston was a competent English drapery painter who worked for some years in America, and, though this portrait shows his limitations, he must not be underestimated for his was the first current professional's work to be studied by Benjamin West, who was to become second President of the Royal Academy of Arts. Frederick Philipse (1720-1785) was a loyalist and returned to England. The tablet to his memory in Chester Cathedral bears the inscription: '... he opposed at the hazard of his life, the late Rebellion in North America; and for the faithful Discharge of his Duty to his King and Country he was Prosecuted, and his Estate, one of the largest in New York, was Confiscated by the Usurped Legislature of that Province to which he had always been an Ornament and Benefactor, and came to England leaving all his property ...'

In addition to high-style portraits, or those which, like Wollaston's, sought to imitate the grand manner, were those of pseudo-classical character such as were to be found at the Society of Dilletanti, which has George Knapton's portrait of William Denny (1709-1765), Deputy Governor of Pennsylvania from 1756 to 1759. He had hoped to mend his declining fortunes in the Colonies, but the moment was unfavourable and his administration proved no sinecure. He complained that the people of Pennsylvania were 'impatient of being governed at all'. Another member of the Society of Dilletanti was Narbonne Berkeley,

(1718-1770) Baron Botetourt, who in 1768 accepted the Governorship of Virginia. He also hoped to mend his fortunes. He was cultured, able and affable. Walpole believed his *douceur* 'enamelled on iron', and said that when Botetourt met reverses he was 'smiling in grief'. To open the Assembly he drove in his coach, like the King to Parliament, drawn by cream-white Hanoverian horses (a present from the Duke of Cumberland). In his address he imitated the King's mannerisms. During Botetourt's administration the opposition was led by George Mason and George Washington. The Governor was distressed by what he considered the wrangles of the moment. He was personally popular and, when he died suddenly Virginia made allowances and erected a statue to his memory in Williamsburg.

Among the mid-century students in London was Peter Manigault (1731-1773), a third generation Carolinian of French Huguenot and English descent. While at the Inner Temple his portrait (now lost) was painted by Allan Ramsay. In 1751 he wrote to his mother in Charleston that it was executed by 'one of the best hands in England & is accounted by all Judges here, not only an Exceedingly good likeness, but a very good Piece of Painting: the Drapery is all taken from my own Clothes, & the very Flowers in the lace, upon the Hat, are taken from a Hat of my own; I was advised to have it drawn by one Keble, that drew Tom Smith, & several others that went over to Carolina, but upon seeing his Paintings, I found that though his Likenesses, (which are the easiest part in doing a Picture) were some of them very good, yet his Paint seemed to be laid on with a Trowel, and looked more like Plaistering than Painting ... You'll also tell me if you think any part of it too gay, the Ruffles are done charmingly, and exactly like the Ruffles I had on when I was drawn, you see my Taste in Dress by the Picture, for everything there, is what I had had the Pleasure of wearing often'.

Joseph Brant (1742-1807) the Mohawk War Chief who was in England in 1776, was painted by Romney, entertained by Boswell and presented at Court. The year 1786 found him again



4 5

4. Thayandenukaa, or Joseph Brant (1742-1807). Inscribed 'Thayandehugaa/otherwise Joseph Brandt/War Chief of the Mohawks'. By Gilbert Stuart (1755-1828). The Miss Lloyd-Baker Collection.
5. Teyoninhokarawen, or 'Captain John Norton', Mohawk Chief. By Thomas Phillips, 1816. The Duke of Northumberland Collection.
6. William Denny (1709-1765), Governor of Pennsylvania, as a Roman standard bearer. By George Knappton, 1744. Collection the Society of Dilletanti.
7. Narbonne Berkeley (1718-1770), Baron Botetourt. By Vanreyscourt. Collection of the Duke of Beaufort.
8. Peter Manigault (1731-1773). By Allan Ramsay, 1751. Present whereabouts unknown. As a student in London in 1751, Manigault wrote to his mother in America: '... you see my taste in dress by the Picture, for everything there is what I had had the pleasure of wearing often'.
9. Sir Matthew Ridley, Bt. (1745-1813) and Charles Cotesworth Pinckney of South Carolina. By John Zoffany. The Collection of Lord Ridley.
10. George Boone Roupell (1762-1838). By John Singleton Copley, 1780. Collection Brigadier George Roupell, V.C.
11. Mrs. George Roupell (formerly Prioleau: 1726-c. 1814) of Roupelmonde, South Carolina. Artist unknown. Collection Brigadier George Roupell, V.C.

6

7 8





9



10



11

in London, struggling over compensation and the settling of the Mohawks in Canada. On this second trip he sat to West, Stuart and Lady Lassells among others. Brant was educated at the Indian School at Lebanon, Connecticut, and was a man of the world, spoke wittily and wrote well. There is a Stuart portrait at Syon House but the one illustrated, also by Stuart, is in the collection of Miss Lloyd-Baker. 'Captain John Norton' or Teyoninhokarawen, a Mohawk, was another Indian who was well known in London, Edinburgh and Bath. Accosted repeatedly by an Englishman, who had travelled in America, with the question of how he would relish returning to 'the savages of his own country' Norton replied at last that he had 'found savages here'. Under the auspices of Wilberforce and Thornton Norton translated the Gospel of St. John. In the War of 1812 he fought at Fort Niagara and Fifty Mile Creek, and whilst he was in England his portrait was painted on more than one occasion.

Among John Zoffany's portraits are a number with American interest. Particularly pleasing is one which hangs at Blagdon Hall, Northumberland. The subjects were fellow-students at Westminster and Christ Church, Oxford. Standing is Sir Matthew White Ridley (1745-1813) later Member of Parliament for Newcastle, and seated is Charles Cotesworth Pinckney (1745/6-1825) of South Carolina. Pinckney served under Washington, and declined a post in the cabinet and a seat on the Supreme Court. Instead he went as Ambassador to France. In the portrait the two friends are said to be 'arguing vehemently upon that arbitrary Act' (the Stamp Act).

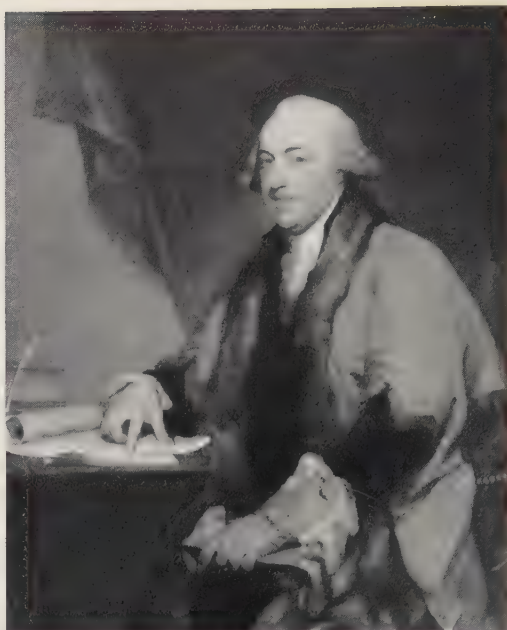
In 1776 a portrait by Sir Joshua Reynolds, now in the Rothschild Collection, of Mrs. Richard Bennet Lloyd (Johanne Leigh) was exhibited at the Royal Academy. Mrs. Lloyd, an Isle of Wight beauty, had married the year before Captain Lloyd (1750-1787) of the Coldstream Guards, and of Wye House in Maryland. In 1782 the Lloyds returned to America, where Lloyd's Tory sympathies and parsimony made him unpopular and earned him the nickname of 'poor Dicky Wye'. In Philadelphia an acquaintance wrote: 'Mrs. Lloyd is more followed and admired than ever she was. Old ladies who have not ventured into public these 30 years, have drawn forth their broadbacked robes and crowded to the Assembly to gaze at the Divinity. See

what it is to be a beauty . . . ' Reynolds was succeeded at the Royal Academy by Benjamin West (1738-1820). Born of a Philadelphia Quaker family, West had already found patrons in his own locality when he went to Italy to study in 1760. Arriving in London in 1763 he later became History Painter to George III. West's American and Italian reputation had preceded him to London, and, realizing that patronage was centered there, he decided to follow Sir Joshua's advice and remain. He sent for his fiancée and his father, who had not seen London for over fifty years. When asked if he noted changes, the old Quaker replied that 'the streets and houses look very much as they did; but can thee tell me what has become of all the Englishmen? When I left England, the men were a portly, comely race, with broad skirts and large flowing wigs; rather slow in their movements, and grave and dignified in their deportment; but now they are docked and cropped, and skipping about in skanty clothes, like so many monkeys'. The old man's description mirrors the growth of French fashions and manners in England during the previous half century. West's portrait of his father is at Friend's House, London.

One of West's most entertaining pieces shows five young Americans, friends and fellow-students, including Andrew Allen, (1740-1825) and James Allen (1742-1778). They were sons of William Allen, his Philadelphia patron. While these youths were at the middle Temple their father wrote that they were 'soliciting very hard for an increase of their allowance'. He gave it to them despite paternal objections 'that it was more by near one half, than I was allowed, and I lived handsomely, and kept as good company as they can do, and never left any Tradesmen's Bills unpaid'. Ralph Wormeley (1744-1806) of Virginia, of Eton and Trinity Hall, Cambridge, and Arthur Middleton (1742-1787) and Ralph Izard (1741/2-1804), both of South Carolina, complete the group. Middleton (Westminster, Trinity Hall, Cambridge and Middle Temple) was later Signer of the Declaration of Independence for South Carolina. Izard, also at Trinity Hall, had intended to settle in England and had a well-appointed house in Berners Street but he sided with his State and, when things became uncomfortable in London, went over to France. He was appointed Minister to Tuscany but was not received and in



12 13



14

12. Sir Roger Sheaf (1763–1851), of Boston and Edswale, Co. Clare, Ireland. By Mather Brown (1761–1831). Collection of the Duke of Northumberland.
 13. Henry Cruger (1739–1827). By Gilbert Stuart (1755–1828). Bristol City Museum and Art Gallery.
 14. Mrs. Ward (formerly Grimke), of South Carolina. By Henry Benbridge (1743–1812). Collection of Major Alan Grimke-Drayton.

Paris wrangled with Franklin. On his return home he became United States Senator. West painted two canvases, one for Izard, the other for the Allen family, the latter being now in the collection of Anthony Barnes, Foxholm, Cobham, Surrey.

In the ten years during which West lived in London before the Revolution a number of American artists worked with him for a longer or shorter period. Among these was Charles Willson Peale (1741–1827) whose trip was financed by John Beale Bordley of Wye Island, Maryland. In London Peale painted a portrait of his patron's sons, who were boys at Eton, and in place of the school has shown a view of St. Paul's in the background. This painting is now in the collection of Lady Frances Hadfield, London.

Travelling for business, study or on the Grand Tour, by the third quarter of the century many Americans were familiar with overseas travel. American artists studied in the London schools or went, if possible, to Italy. Some, like West, Copley, later Leslie and Newton, stayed in London: others, equally able, like Stuart and Trumbull, returned to America. The Revolution did not necessarily force them to take sides; for some of the customs of eighteenth-century warfare were closer to those of chivalry than those of modern times. After the war, however, there were many displaced persons in England. Some did not realize at first that they were permanent refugees, and living on at their usual scale, they commissioned portraits, perhaps by West or by Copley. Among Copley's first London sitters was young George Boone Roupell (1762–1838), son of an official long resident in Charleston and of his Carolina born wife of Huguenot descent. Young Roupell became a noted legal light and a friend of Copley's lawyer son, Lord Lyndhurst, who after the artist's death gave this canvas to the subject's family. Like other American portraits it had been left on the painter's hands when Loyalist funds were cut off by the new state governments.

Both subject and artist of a portrait in the collection of the Duke of Northumberland were New England born. A small whole length portrays Sir Roger Sheaf (1763–1851), a Bostonian who received a commission in the 5th Regiment of Foot through the patronage of Earl Percy who was serving in America. Sheaf had a

distinguished army career, and in 1813 was created a Baronet. The painter Mather Brown (1761–1831) had Loyalist leanings and left as a young man with, he said, 'hard Johannes enough to support me three years, and I will not come back to go into the American Army or starve in Boston'. He was, however, enough of a native son to add: 'I will let them see if an obscure Yankey Boy cannot shine as great as any of them'. His hopes outran his talent; he never became a member of the Royal Academy but managed to keep afloat with a nice practice among naval and military people, and among visiting Americans whose commissions he sought through the mediation of 'Yankey' friends.

Henry Cruger (1739–1827), subject of a portrait by Gilbert Stuart, was the first American-born member of Parliament. Cruger came of a New York family, already three generations in America, which kept in close connection with relatives in Bristol. In 1757 he went there to live and in 1774 stood for Parliament with Burke—with the slogan of 'Burke, Cruger and Liberty'. Elected, there was an effort to deny Cruger his seat because of his American birth. His maiden speech deplored the measures which 'widened the breach instead of closing it . . . diminished the obedience of the colonies instead of confirming it . . . increased the Turbulence and opposition instead of allaying them'. He pleaded for a plan 'to secure the colonists their liberties, while it maintains the just supremacy of Parliament'. A noted Irish orator said that he spoke 'more eloquently than any man I have yet heard in the House'. Cruger lost the election of 1780 but was elected Lord Mayor of Bristol, and a Member of Parliament again in 1784. In 1790 he refused to run again and retired to live in New York. There he was immediately elected to the New York State Senate.

The London and Dublin successes of Gilbert Stuart (1755–1828), American-born painter of superior talent, are well known. When at West's studio his students envied Stuart's tints, West told them 'it is of no use to steal Stuart's colours; if you want to paint as he does you must steal his eyes'. The portrait of Cruger in the Bristol City Museum and Art Gallery is in his best style.

The Connoisseur in America

BY HELEN COMSTOCK

WHILE it has been apparent in the antiques exhibitions of the last few years that the French decorative arts were returning to favour after a period of neglect, this was overwhelmingly apparent in the Winter Antiques Show held for the benefit of the East Side Settlement in January. French furniture of the eighteenth and early nineteenth century dominated in the major displays, although the smaller dealers were showing chiefly American antiques. Fine English furniture was, as usual, not lacking, but the emphasis on the French decorative arts was marked.

A typical display was that of French & Company with a fine pair of Louis XV lacquer cabinets, a Louis XVI table with handsome ormolu mounts, and the Empire porcelain and ormolu table shown here, arranged with other objects in a chinoiserie entrance hall. While collectors of Sèvres porcelain may justifiably give preference to the soft paste of the earlier years, there were some extraordinary productions in hard paste in the period of Brogniart, and the fabric lent itself to sturdier uses in the furnishings of the interior. Among these were the small tables with round tops, the *guéridons*, without which the French interior lacks a characteristic accessory. The table here seen has a porcelain shaft decorated with entwining

branches of leaves in gold on a white ground and terminates in four gilt-bronze dolphins. The circular top, painted by Develly (active at Sèvres 1813-1848) illustrates a scene on the Pont Neuf in 1818 when the statue of Henri IV was re-erected at the order of Louis XVIII. The original, by Giovanni Bologna, had been destroyed in 1792 by the Revolutionaries. The central scene is surrounded by twelve grisaille medallions depicting incidents from the life of Henri IV, and above these, in the broad border, are inscriptions including quotations from famous speeches by the King.

On the underside of the table top, where the factory mark appears, is a notation that *Guéridon H* had been received from Develly on 29th May, 1821, a rare confirmation of an exact date for the completion of an extraordinary piece of furniture which employs only porcelain and metal in its fabrication.

Progress at Stratford Hall

NEXT year will be the thirtieth since the work of restoration of Stratford Hall, the home of the Lee family in Westmoreland County, Virginia, was undertaken by the Robert E. Lee Memorial Foundation. The present appearance of the mansion, a fine example of Virginia architecture of about 1730, and the dependencies and many

outbuildings making up a typical Virginia plantation of the colonial period, where the crafts and industries of that period have been revived as well, is highly satisfying. The formal garden, with its three terraces and ha-ha wall, evidences of which were found through excavation, give the house the setting planned for it by the builder (Thomas Lee, 1690-1750), who was of the third generation of his family in America. The furnishing of the interior was complete a few years ago and recent activities have centred on the minor buildings and dependencies. The recent completion of an administration building frees two of these—the office and another building which was probably used originally as a schoolhouse—to take their part in the exhibition plan according to their original use.

The Lee family occupied the house only until 1820, and few of the original furnishings have survived. The furniture, textiles, ceramics, metalwork and other decorative objects acquired by the Foundation to furnish the house consist of English and American examples from the late seventeenth century through the Hepplewhite-Sheraton period. The last represents the period of ownership of Light Horse Harry Lee, Washington's Chief of Cavalry, who made extensive alterations at Stratford about 1800. The house is of great interest to the Foundation

This Empire pedestal table, the top and shaft composed of Sèvres porcelain terminating in four gilt-bronze dolphins, was exhibited by French & Co. at a recent display of antiques in New York organised for the benefit of the East Side Settlement. See first story above.





(Left): Bow porcelain group, 'The Fortune Teller', c. 1750, a recent gift to Seattle Art Museum from Mr. and Mrs. Henry C. Isaacson. (Right): George III silver tea-urn, by Wakelin and Taylor, 1782. This was originally owned by Sir Henry Clinton, and was shown at the opening of the new S. J. Shrubsole silver galleries in New York. These are at 104 East 57th St.

as the birthplace of the latter's son, the Confederate hero, Robert E. Lee, in 1807, although he did not long remain there. It is also the birthplace of his two kinsmen, Richard Henry Lee, president of the Continental Congress and a signatory to the Declaration of Independence; his brother, Philip Ludwell, who appended his signature to it; and of William and Arthur Lee, both of whom were active in the diplomatic service. The names of these four sons of the builder add additional lustre to Stratford as a national shrine, while the house itself is of unending interest to students of American architecture.

Stratford is built on the old Tudor H-shape plan, with a great central hall forming the bar of the H and a group of four rooms on each side, surmounted by a hip roof with four clustered chimneys joined by arches. The interior panelling of the Great Hall has survived intact and has Corinthian pilasters and entablature in the Palladian style.

Sir Henry Clinton's Silver Urn

AMONG the fine examples of English silver which were shown at the opening of the new gallery of S. J. Shrubsole at 104 East 57th Street was one which has especial interest for New York. Its original owner, Sir Henry Clinton (1738-1795) occupied New York during the Revolution, when his headquarters was the Kennedy Mansion at No. 1 Broadway. New York remained in the hands of the British Army throughout the war, and newspaper notices and advertisements indicate that the occupation was not entirely regretted, that tradesmen who catered to the officers prospered, and that social affairs had their lighter side. Sir Henry Clinton was a brilliant soldier, and now that a portrait of General Burgoyne, his companion, with whom he came to America in 1775, hangs in the New York Historical Society, it would seem that this handsome piece of silver would also be a fitting addition to its collections.

Clinton was by no means a newcomer to New York as his father, George Clinton, was

Royal Governor of New York (1741-1751). Young Clinton had his first military experience as a member of the New York militia in which he held the rank of Captain-Lieutenant. He returned with his father to England, became a Lieutenant in the Coldstream Guards, and was later promoted to the Grenadier Guards as Captain and then Lieutenant-Colonel, becoming a Major-General in 1772. Soon after his arrival in America he greatly distinguished himself at the Battle of Bunker's Hill, which was not the great victory for the Continentals which most American schoolboys esteem it to be. He was entrusted with the assault on New York and so distinguished himself at the Battle of Long Island, which assured the city of New York to the British, that he was made a Knight of the Bath in 1777. When Howe left for Philadelphia in June, 1777, he left Clinton in command in New York, and when Howe returned to England in 1778 Clinton became Commander-in-Chief of the forces in North America. He did not remain throughout the war, but resigned his command and returned to England in 1782.

That the urn, showing the Royal Arms on the body, and the Royal Crown on the foot, was presented to Clinton, probably by King George III himself, as a special mark of favour is evident from the fact that it was made in the year of his return. The use of Britannia Standard, or 'high standard,' silver also indicates that it was a piece of special importance. It has remained in the Clinton family until the auction sale at Ashley Clinton last August, when family heirlooms were widely scattered. Ashley Clinton was not the original home of the family, which was Cochinach, near Royston, Herts. Sir Henry Clinton had purchased it for his younger son, William, and it later became the repository of family portraits including those of Sir Henry and his oldest son, also Sir Henry, who served with distinction in the Peninsular War.

Seattle Art Museum Acquisitions

SEATTLE ART MUSEUM, now celebrating the twenty-fifth year of its existence, is known particularly for its Oriental collections, having had the Eugene Fuller Collection as a nucleus and having made many important additions in this field in the intervening years. Among the additions since 1950 is a large portion of the scroll, *The One Hundred Deer*, by the great Japanese seventeenth-century painter, Sotatsu, portions of which are in Japanese collections. Also noteworthy is a rare example of late Chou lacquer (fifth to third century B.C.), considered the finest example extant, a bowl decorated in stylized animals and birds in black on a red ground, which was found in the tombs of Chang Sha in recent years. A gilt-bronze figure of the bodhisattva T'ai Shih-chih of the T'ang



period is a companion to a figure in the Hakone Museum of Japan.

The museum, however, is not to be thought of as an Oriental museum exclusively, for collections in other fields are being created as rapidly as conditions permit. The gift of European paintings from the Samuel H. Kress Collection in 1954 resulted in the building of a special gallery in which to house this group of Italian, Dutch, French, and Spanish masters chiefly of the Renaissance and Baroque periods.

An interest in English ceramics, which has been manifest especially among private collectors in Seattle, has resulted in a gift to the museum from Mr. and Mrs. Henry C. Isaacson of the Bow porcelain group *The Fortune Teller*, seen here, the design of which shows the influence of Boucher's *La Bonne Adventure*. The rippling play of light over the casually modelled figures gives an impression of movement which is singularly graceful. The head of the girl is small in scale and has the receding chin which Bow modellers made so charmingly. Boucher, it will be remembered, influenced other English porcelain modellers, the most striking example being probably *Les Délices de L'Enfance* produced at the Chelsea factory, where the design has been taken from an engraving by Baléchon, according to William King's *Chelsea Porcelain*. Still another example is a Chelsea *Tea Drinker* taken from Boucher's *Décoration Chinoise*.

View of Fonthill

ALTHOUGH the view of Fonthill Abbey by Robert Gibb was painted by an artist who was using a contemporary engraving for his impression of this short-lived neo-Gothic wonder, it has an original character through the inclusion of the figure of its owner, Beckford, superintending his gardener, seen at the right of the painting. The gentleman wearing an apron and a top hat is certainly the author of *Vathek* and the builder of Fonthill. He does not appear in Rutter's engraving of this view, but the artist, again depending upon the impressions of others, has apparently known a lithograph of Beckford by

'View of Fonthill Abbey.' By Robert Gibb (1801-1837), oil on panel, 11 $\frac{1}{4}$ × 15 $\frac{3}{4}$ in. University of Kansas Museum of Art.

Britton. This suggestion is made by Edgar de N. Mayhew, writing about the painting by Gibb in the December *Register* of the Museum of Art of the University of Kansas.

The painting, an acquisition of recent years, is of interest in showing the developing interest in landscape among Scottish painters, and while Gibb's early death at the age of thirty-six prevented his making any considerable contribution to the art of his country, he is representative of the style better known in the work of Alexander Nasmyth and John Thomson. With both of them Gibb was acquainted and his taste for romantic landscapes may have been stimulated by them. He contributed regularly to the exhibitions of the Royal Institution in Edinburgh from 1822 until 1830, and became a full member of the Royal Scottish Academy in 1829. His paintings of Craigmillar Castle and Borthwick Castle are in the National Gallery of Scotland. Gibb was never in Wiltshire and depended for his composition on John Rutter's *Delineations of Fonthill and Its Abbey* (1823) and has copied Plate XIII exactly, save for the introduction of the figures which not only add interest to the design, but suggest that the painter was particularly fascinated by the personality of Beckford. That Beckford's neo-Gothic pile would appeal to a painter of romantic landscapes and castles can easily be understood. Since the work by Rutter appeared in 1823, and the final collapse of the great tower occurred in 1825, it is probable that Gibb's painting was executed after the fall of the tower, an inference which would be supported by the maturity of the work. This



would explain, too, why he would feel no hesitation in using a published view as the basis of his painting.

The text accompanying the plate in Rutter's *Delineations* states that this south-west view of the Abbey is taken from the top of Beacon Terrace, 'Hinckley Hill is the planted eminence on the right. The Valley in the middle ground slopes down to Betham Lake, and the American Gardens.' These were planted with magnolia, azalea and arbutus, while the planting of 'trees and shrubs of every denomination, . . . forming on each side an impervious thicker' represented

Beckford's intention to relate the house to the landscape.

That Gibb took more than ordinary interest in Fonthill and Beckford is evident in his familiarity with Britton's portrait lithograph, writes Mr. Mayhew, for only thirty of these were run, and these were appended to the copies for the subscribers to his *Graphical and Literary Illustrations of Fonthill Abbey* (1823). Beckford is in riding dress, his top hat being the only accessory of costume taken over by Gibb, but this seems to indicate his knowledge of the print.

Philadelphia's New Titian

THE beauty and importance of Titian's *Virgin and Child with St. Dorothy*, which was acquired for the Elkins Collection at the Philadelphia Museum of Art in February, 1957, were recognized when this great painting came to light in a private collection in London in the early 1930's. Its identification and publication by Philip Hendy, now Sir Philip Hendy of the National Gallery, London, met with no dissent, the only question which has stirred discussion being the date. It is generally considered a work of the 1530's but some students would place it as early as 1525 as they feel that a letter written by Jacopo Malatesta to Frederico Gonzaga refers to it in spite of a difference in the title mentioned by Malatesta.

Since the arrival of the painting at the Museum it has been studied by X-ray and the results of this examination, and a detailed history of the ownership of the painting, have been presented by Henri Marceau, director of the Philadelphia Museum, in the *Bulletin* for Autumn, 1957.

Although there is a long gap in the history of the painting during the last century, when it is



'Virgin and Child with St. Dorothy.' By Titian. Formerly in a private collection in England and now in the Philadelphia Museum of Art.



(Left): 'The Gascoigne Family.' By Francis Hayman, canvas, 38½ × 49 in. Sold at Christie's 25th October, 1957, from the collection of the Hon. Mrs. Robert O'Brien. Now in the Huntington Art Gallery, California. (Above): Silver tea-pot, French, possibly Dunkirk, c. 1740. Metropolitan Museum.

presumed to have been in a private collection in Russia, its ownership in the seventeenth century is known. It was in the famous collection of Archduke Leopold Wilhelm, Governor of the Spanish Netherlands, a great collector, for whom Teniers painted the celebrated canvas in Vienna showing the Archduke in his painting gallery surrounded by many great paintings, many of which are known today. The Titian is not portrayed but there is other evidence of its ownership by the Archduke. It is included in the engraved copies of works belonging to this great Hapsburg collector, made under the direction of David Teniers. The Titian was engraved by Lisbetius and first published in 1660. The next record of the impression it made on seventeenth-century artists is a drawing by Van Dyck in the collection of the Duke of Devonshire at Chatsworth, Van Dyck also made a free copy of the painting which is known in the collection of Count Antoine Seilern, who brought it from Vienna to London.

The Titian was presumably taken to Austria when the Archduke left the Netherlands in 1659, but there is no record of it during the rest of the century. It was probably in Vienna, writes Mr. Marceau, until the middle of the eighteenth century, since another copy was made at that time, a literal one, by an unknown artist and this copy entered Schloss Seebarn. When the original left Austria is not known, but it appeared once more, as has been stated, in the 1930's. Its last known private owner was F. A. Szarvasy.

The painting is a work of the same period as the *Madonna and Child with Saints John and Catherine* in the National Gallery, London, and the *Madonna with the Rabbit* in the Louvre. The searching examination by X-ray shows that the painting is in an unusually good state and there are few paint losses. At the upper left hand edge a small section of canvas has been replaced with great skill, stitched to the main canvas. On this

side of the painting it can be seen that a figure of St. Joseph was part of the original design, and has been painted out with glazes although it is impossible to say at what stage of the painting's existence it may have been done. A closely related work known in a copy at Dresden shows St. Joseph, but the Lisbetius engraving, and the Van Dyck drawing and copy, show the composition in its present form.

Conversation Group

THE recent addition of *The Gascoigne Family* by Francis Hayman, until last year in the collection of the Hon. Mrs. Robert O'Brien, London, to the extensive collection of English painting at the Henry E. Huntington Library and Art Gallery at San Marino, California, marks the second purchase of an English 'Conversation Piece' within a year. Last year Wheatley's *Mrs. Ralph Winstanley Wood and Daughters* joined the Huntington Collection, which is best known for its great works by Constable and the masterpieces of Gainsborough, Reynolds and Romney. These more intimate works serve to round the collection with a branch of English painting which is not often seen in American museums.

These engaging family groups, in which the subjects are generally shown around the tea-table or in their gardens, are charming as well as factual records of social life and are studied for what information they may offer concerning architecture, furniture, the arrangement of rooms, the accessories of the tea equipage and particularly for fashions in costume. It often seems that the furniture is perhaps not entirely literally represented, for the most familiar designs seldom appear, and we are inclined to wonder if rooms were really so sparsely furnished or whether the painter has chosen to portray only those pieces which are essential for the occasion. Regarding costume, however, they are very specific, and for the student of

costume, invaluable. This painting is illustrated (plate 79a) in 'The Early Georgian Period' in the important series of *Connoisseur Period Guides* (Vol. 3), in which Dr. C. Willett Cunnington, author of *Handbook of English Costume in the XVIIIth Century*, describes it in detail. His observations bring out the finer nuances in a scene of 1745 when it is noted that the elderly ladies at the left are wearing the mob caps with the delightfully named 'kissing strings' that had first been worn in their youth, some fifteen years earlier. The young ladies are wearing the early form of round-eared caps, which the novel *Pamela* had just made popular, and offer one of several instances of the time in which a form of dress passed from the lower classes upward, and this headgear of the serving maid soon adorned middle-class heads. The frock, ancestor of the frock-coat, worn by the gentleman standing at the right is another instance, since this easy garment, somewhat shorter than the coat (worn by the man at the table and the young man in the background), was adopted from the dress of the working man about 1730 and by mid-century had reached the ballroom.

The Huntington Gallery is especially interested in Francis Hayman as a teacher of Gainsborough, who is so richly represented in the collection with *The Blue Boy*, the *Duchess of Devonshire*, *Penelope*, *Viscountess Ligonier* and the portrait of the musician, Karl Friedrich Abel, chamber musician to Queen Charlotte. Also at San Marino is the early *Lady with a Spaniel*, painted by Gainsborough about 1750, in which the rhythmic grouping and organization of the draperies suggests the style of Hayman while surpassing him in its display of genius.

Provincial French Teapot

THE extent of the French silver in the Wentworth Collection gives the Metropolitan Museum a strong position in representing a division of French art that has suffered severe

losses over the centuries. Yet the addition of the little teapot illustrated, possibly made at Dunkirk, as the gift of James Hazen Hyde, is a welcome one. Its graceful pyriform shape with panelled sides, and the animal-headed spout so often used by the French goldsmiths, combine seventeenth-century and rococo styles. Particularly pleasing is the carved handle in the form of a blackamoor in which it would seem that the figural handle of the seventeenth-century ewer or the designs of Berain has become distinctively a work of the eighteenth century. The figure is executed with the same naturalism with which it drew flower garlands. The form is met with elsewhere, since a very similar teapot from Poitiers in the Puiforcat Collection, illustrated by E. Alfred Jones in his *Old Silver of Europe and America*, Plate XLVII, has an almost identical blackamoor handle.

Early Japanese Sculpture

SINCE there are so few examples of archaic Japanese art in Western collections, it sometimes seems that Japanese sculpture and painting came into existence without having passed through a primitive period. Three sculptures recently presented to the Art Institute of Chicago by Robert Allerton are of interest in representing the early periods. The clay *haniwa* figure of a warrior, of the fourth to fifth century A.D., answers the same purpose as a Chinese tomb figure in being made for burial ritual to take the place of a living retainer. The burial sites of the emperors in the archaic period were surrounded by walls formed of clay cylinders or *haniwa* which were sometimes plain, or might be decorated with human figures or animals, such as are now represented in the Institute's collection. Both the warrior and a figure of a horse are extremely crude in execution. But both are interesting in the impression they give of military life of feudal Japan. The horse, an exceptional example since it is a quite complete specimen of a type known usually only from fragments, has an elaborate harness, with rivets at the strap crossings and rein bells, saddle, saddle blanket and stirrups. The warrior wears a helmet-like cap, short tunic and high leggings, and has a bead necklace.

The *haniwa* figures are obviously the work of craftsmen, but with the tenth-century wood sculpture of a Shinto deity, Zannyo-Ryuwo or Dragon-Man, there is a glimpse of evolving Japanese sculpture of great power. The standing figure, forty inches in height, with uplifted head crowned by a dragon, seems to advance in trance-like movement, the partly draped figure being carved with only an indication of the lines of the drapery, and of the bare breast, while there has been considerable detail lavished on the head and particularly on the dragon ornament, which is portrayed with open mouth and exposed fangs. The intense veneration of the dragon as symbol of sun and cloud, regulator of crops and therefore of man's destiny has been expressed through the fact that the real power of the sculptor has been reserved for its delineation. The figure is

said to have been originally in a shrine in Izumo Prefecture, on the west coast of Honshu Island, one of the points nearest Korea through which Korean influence came to Japan. Two figures from the same source are in Japan and a third is in the Cleveland Museum.

Mount Pleasant

AMONG the historic houses in Fairmount Park, Philadelphia, administered by the Philadelphia Museum of Art, none is finer than Mount Pleasant, built in 1761. It is one of the great mansions of its period in the American colonies. Restored and opened to visitors over thirty years ago, the Museum has always been watchful in acquiring fine examples of Philadelphia furniture for it and thus changes have been made from time to time. A recent refurbishing has given the mansion a sparkle which it must have had in the time of its first owner, Captain John Macpherson, or in that of some of its other eighteenth-century occupants. It is therefore satisfying to see these old houses, of which there are others in Fairmount Park, being given a living aspect under constant care.

Modern students would prefer to know something about the architect-builder of Mount Pleasant. Yet even his name is unrecorded, whilst of the successive occupants much can be said. That he was a trained and accomplished craftsman is evident from both exterior and interior. It was built as a country estate on the banks of the Schuylkill River, and the central block has flanking dependencies and symmetrically arranged stables. A Palladian window on the east and west façades, which are identical, is placed over a pedimented entrance, and corner quoins of brick frame the walls of stuccoed fieldstone. Within there is fine panelling on both the main floor with its Great Chamber

and Dining Room, and above, in the parlour and bed chambers. The terraced gardens have also been restored, even to the 'Chinese' summer house, the architecture of which is in harmony with the Chinese fret railing which crowns the roof between the clustered chimneys.

The house is an admirable setting for the finest examples of Philadelphia cabinet-making by such craftsmen as Thomas Affleck, Jonathan Gostelowe and Benjamin Randolph, and shows such representative examples as the typical Philadelphia Chippendale highboy with pierced cabochon finial and rococo leafage on the pediment, the large-scale tripod tea-table with well designed baluster and carved cabriole legs, the scroll-topped Chippendale sofa with broadly rolling arms, architectural mirrors surmounted with a phoenix, and always showing a greater response to rococo ornament than may be found in the productions of other centres of American cabinet-making.

Captain Macpherson, who was born in Edinburgh, made a fortune as owner of a privateer operating in the West Indies, and when he built his house with the prize monies thus acquired he named it Clunie after the Macpherson seat in Scotland. He did not long reside at the new home, for he moved into the city shortly after 1776 and leased it to the Spanish Minister, Don Juan de Mirailles. During that time it was sold to Benedict Arnold, later a traitor to the American cause, but was never occupied by him, and shortly after was leased to General von Steuben. He, too, never occupied it. The house thus acquired an association, particularly with the former, which has obscured the names of later owners, among whom were Colonel Richard Hampton, Blair McClenachen and Edward Shippen, all of whom, as gentlemen of wealth, undoubtedly saw to it that Mount



The Parlour at Mount Pleasant, Fairmount Park, built 1761. Philadelphia Museum of Art.

Pleasant, as it was by that time known, had the appearance of a prosperous country estate. Finally it passed to Jonathan Williams, great-nephew of Benjamin Franklin, and a man of parts, a Judge of the Philadelphia Court of Common Pleas and later superintendent of the Military Academy at West Point. The Williams family continued to reside at Mount Pleasant until 1853. None of the present furnishings are associated with these former occupants but they come from old Philadelphia families and closely associate Mount Pleasant with the city's own cabinet-makers and artisans of the eighteenth century.

Chinese Paintings at Boston

AT the Museum of Fine Arts in Boston, which has one of the oldest and finest collections of Oriental art in America, a number of Ming scrolls as well as a few from the Yuân period, and later examples of the Ch'ing dynasty, have been acquired during the past two years in spite of difficulties of making important additions in this field. There are forty-four paintings by twenty-one artists among the group which has been purchased through the Keith McLeod, the Frederick L. Jack Fund and the Marshall H. Gould Funds.

The Ming artist Ch'iu Ying, who lived from about 1522 until 1560, was an exception in devoting himself exclusively to painting. Most of the painters represented were not primarily artists but were also known as scholars, poets, monks, writers and calligraphers. Thus Wang Meng, who is one of the outstanding artists in the group, was known as a scholar and poet. He was a grandson of the famous Chao Meng-fu and based his style upon that of his predecessor. He is known as one of the Four Masters of the Yuân Dynasty, and being the youngest of the four, lived on into the Ming period. Unfortunately, he became involved in a political conspiracy and died in prison in 1385.

One of the greatest of the monk painters in the Ch'ing period was Chu Ta who was also a great calligrapher. Tao-chi, a monk during the Ch'ing period, known as a painter and poet, was of the imperial house of the Ming rulers, and became a Buddhist priest when the Manchus conquered China in 1644.

Ch'a Shih-piao, 1615-1698, whose *Retired Scholar among Hills* is illustrated here, was one of the 'Four Great Masters,' of the Ch'ing period, the designation of superiority in terms of this number being for some reason attractive to the Chinese critic. Ch'a Shih-piao was a follower of the Ming painter, Tung Ch'ü-ch'ang, who in turn was a student of Mi Fei and the Sung and T'ang masters, creating that link in tradition which unites Chinese painters through a long succession of periods. Mi Fei's manner of painting in 'ink on ink', in order to bring out bold definitions in contrast to delicate shadings, is repeated here.



'Retired Scholar among Hills.' By Ch'a Shih-piao (1615-1698). Museum of Fine Arts, Boston.

A Millefleurs Tapestry

A LATE fifteenth-century French millefleurs tapestry with unidentified coat-of-arms in the centre, which has lately been presented to the Detroit Institute of Arts, is a companion to one in the Burrell Collection, Glasgow Art Gallery. The wide border, in which the letters M and I are joined by knots at each corner, shows the inscription repeated four times (*Vaille cue vaille—Lors se verra*), while the field has a flower-scattered ground around a wall enclosing a small garden where a shield bearing the arms is suspended on the branch of a tree. A griffin leans over the crenellated wall, while in the Glasgow tapestry the role of guardian of the enclosure is performed by a Wild Man. It is thought that these tapestries may have been woven in Touraine or elsewhere in northern France about 1490-1500.

Additions to the American Wing

MOST recent annual report of acquisitions at the Metropolitan Museum, while containing notice of many important additions in general, does not show as much interest in the collections in the American Wing as some students would like. Doubtless its rich collections may be considered to a large extent complete, and yet there have been fine examples of American furniture coming to light which would be an addition even to the American Wing. It is true that these are being held at prices which a museum would regret to pay, when it can be hoped that private purchasers may eventually make it possible for such examples to enter museum doors at a later date.

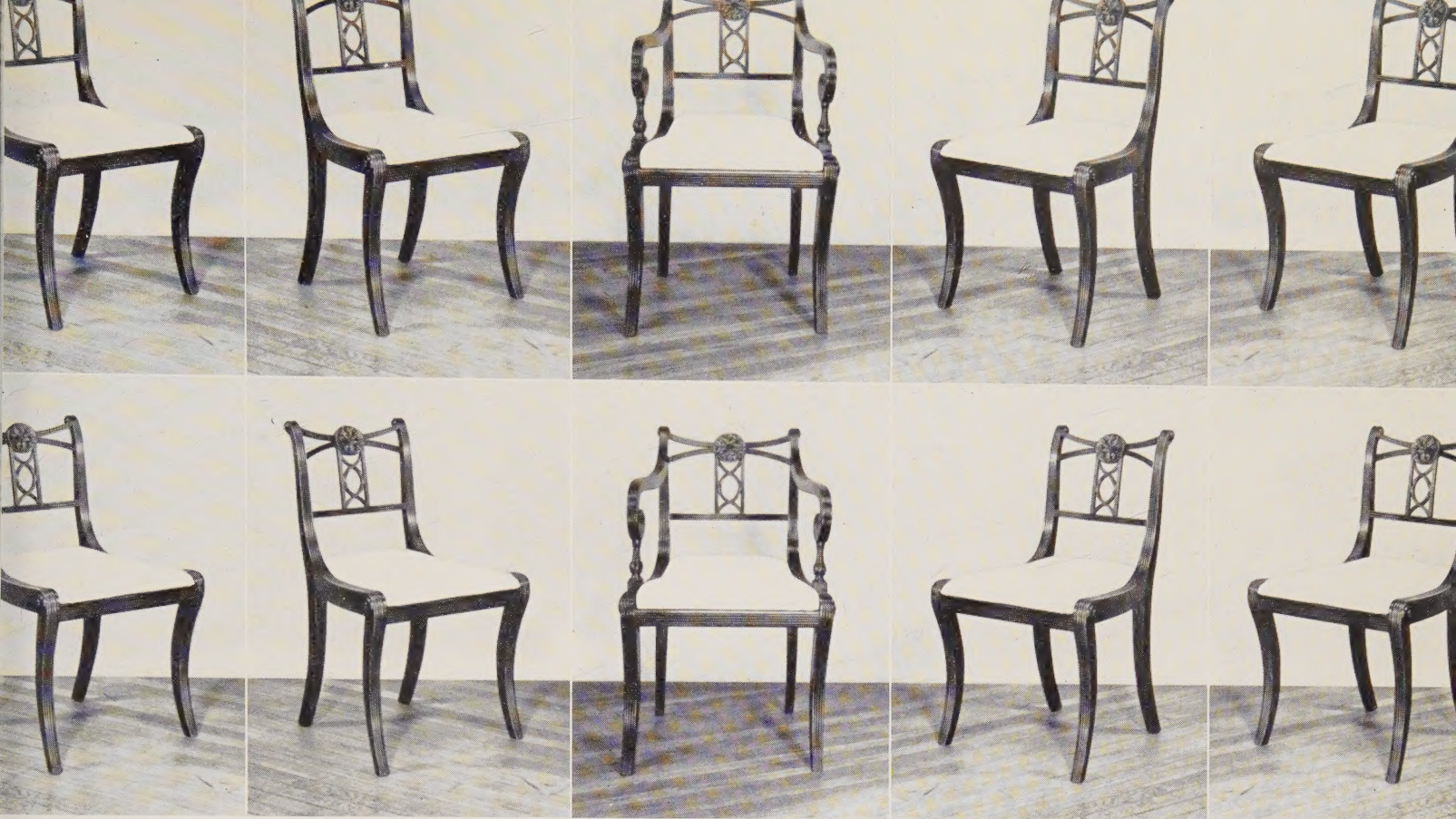
The recent additions are chiefly in the field of silver, paintings, glass, and textiles. A lighthouse clock by the great New England clockmaker, Simon Willard, and an oval tip-top candlestand thought to have belonged to Benjamin Franklin, both presented by private donors, are the only exceptions.

Philadelphia's New Oriental Wing

THE result of a number of years of collecting in the Oriental field is seen in the newly opened series of architectural installations at the Philadelphia Art Museum. The new galleries are not the first in this series, which already includes an Iranian mosaic tiled hall, a Chinese palace room, and an Indian Mandapam, or pillared hall: so that with the recent additions the Museum collections probably constitute the most extensive assemblage of Oriental architectural elements under one roof anywhere in the world.

The newly installed interiors were acquired as long ago as 1928 and were among the last great architectural works which were allowed to be brought out of China and Japan. Among them is a Chinese Buddhist Temple Hall, from the Chih-Hua-Ssu at Peking, A.D. 1444, representing the style of the Ming period. It is rich in red and gold, with an elaborately carved ceiling in the *h'ien ching* or 'heaven well' design through which summer sunlight was to filter down to the floor below. Later, and having the distinguished simplicity of a cultivated taste, is a scholars' study of the late eighteenth century, from the reign of the scholar-emperor, Ch'ien-lung. Especially interesting here are the furnishings of the period, including a pedestal desk which has marked affiliations with the Chippendale 'library table'.

A Japanese Buddhist temple of the seventeenth century is seen in the Shofukuji, a subsidiary to the great Horyuji Temple at Nara. As in the case of the Chinese elements, there is a contrast of the temple style with domestic architecture through the installation of a ceremonial tea-house, Sunkaraku, built in Tokyo in the early years of the present century.

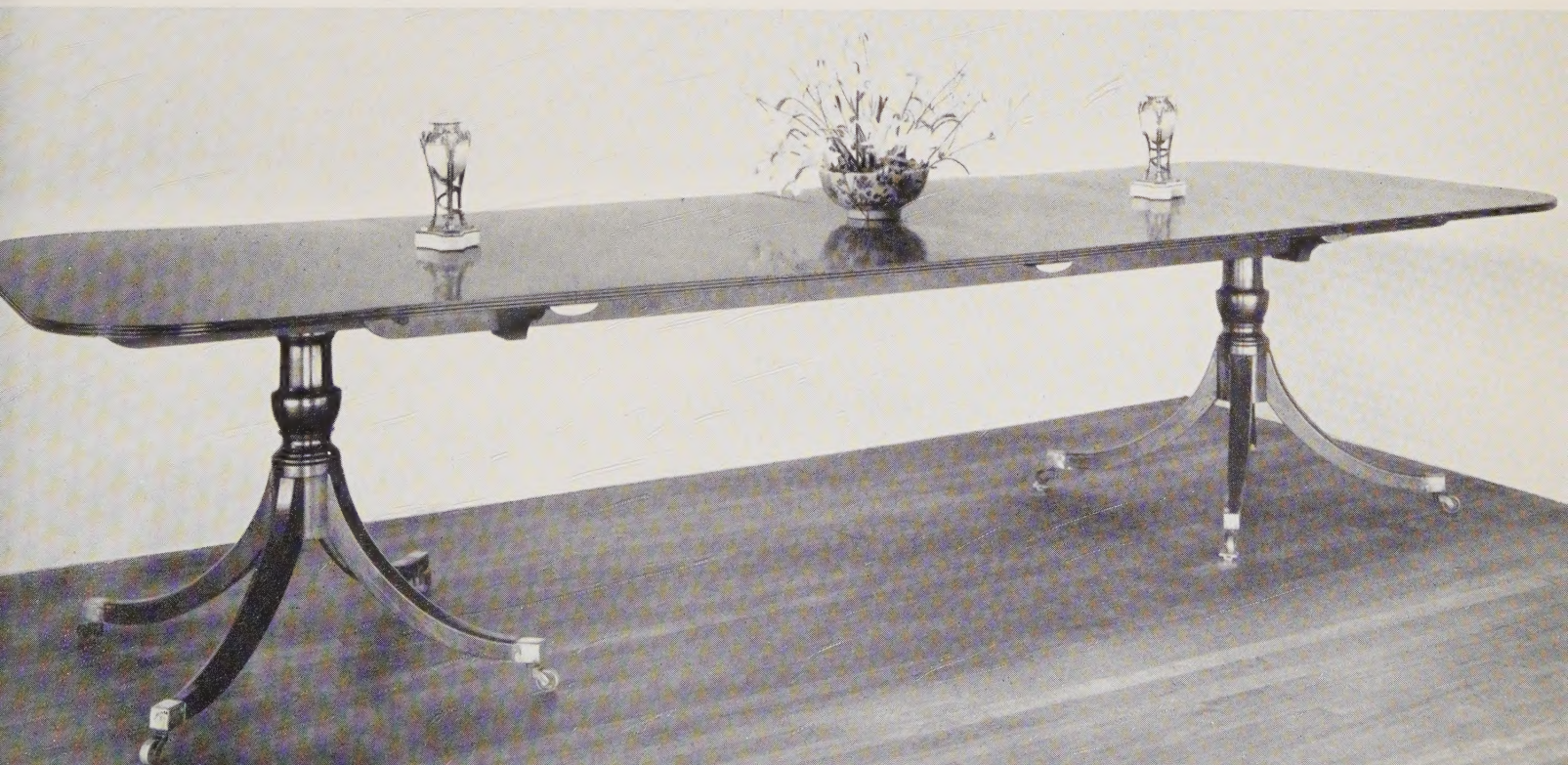


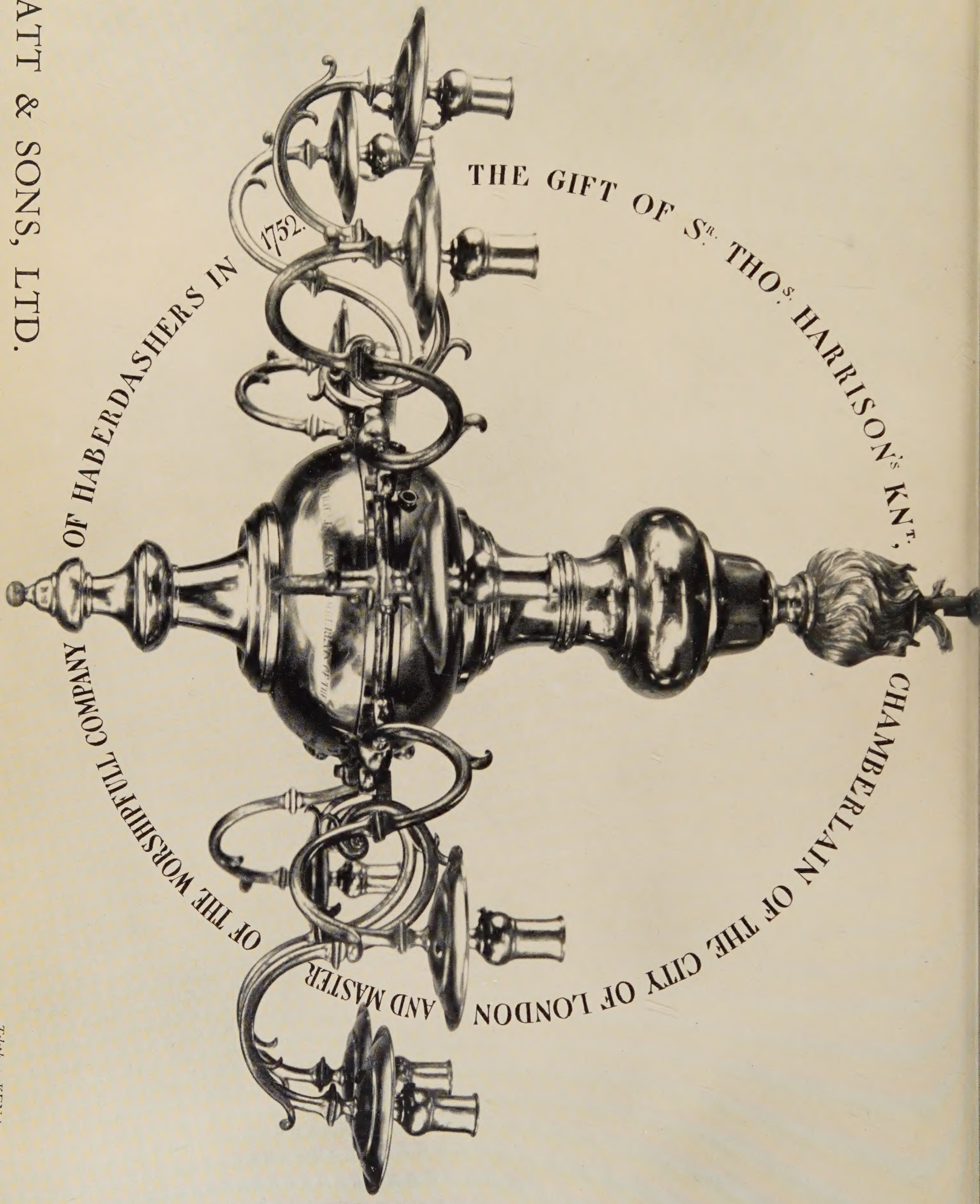
A set of TEN Sheraton Chairs of fine quality, comprising eight single and two armchairs

Norman Adams

8-10 HANS ROAD, LONDON, S. W. 3 · TELEPHONE KEN 5266

A fine early Sheraton Dining Table to seat up to twelve persons





THE GIFT OF S^r. THO^s. HARRISON^s K^N^T.

CHAMBERLAIN OF THE CITY OF LONDON

AND MASTER

OF HABERDASHERS IN

OF THE WORSHIPFUL COMPANY

1752.

PRATT & SONS, LTD.

158-160 BROMPTON ROAD, LONDON, S.W.3

Telephone: KENsington 7328, 9821